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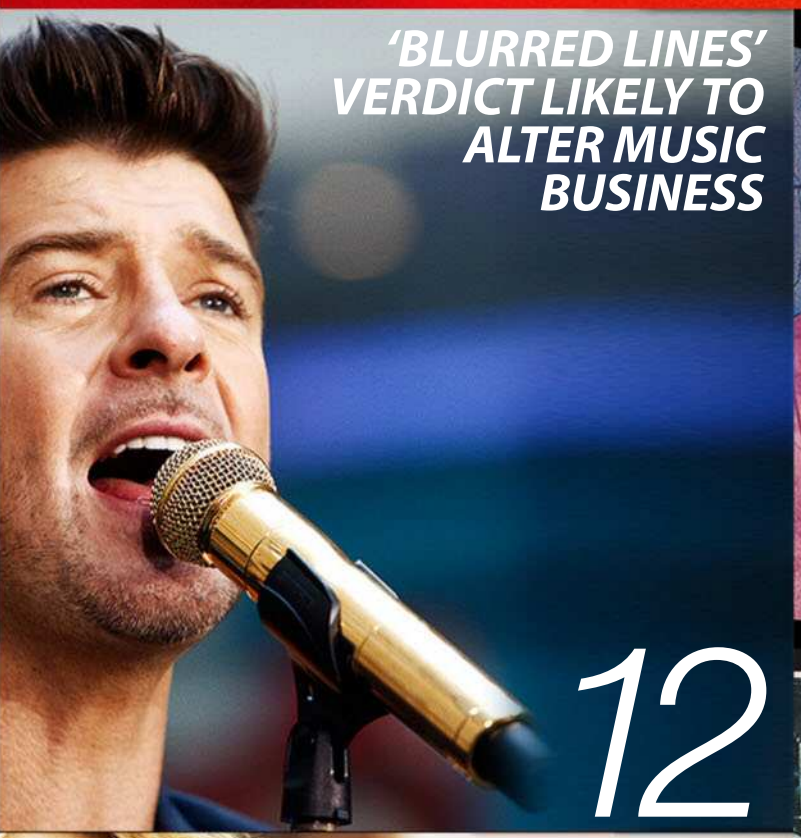
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Fox's 'Empire' Sets Growth Standard

For the eighth straight time, Fox's music business soap "Empire" pulled in more viewers than it had the previous week, an unusual standard of success that appears to be unprecedented in the modern television era.

The series' ninth episode reached 14.3 million viewers, second only to AMC's "The Walking Dead" as the most popular drama on television last week. Since the "Empire" premiere in January before 9.9 million people, the series has increased its audience every single week, the Nielsen company said.



A typical new program sees a drop in viewers between its first and second weeks, since a premiere will draw in the curious. Increasing its audience for eight straight weeks is extraordinary, and Fox's research could turn up no other series that has grown for that long since Nielsen began using people meters to measure viewership more than two decades ago.

Among Fox's target audience of viewers aged 18-to-49 years old, the "Empire" audience grows by some 40 percent when time-delayed viewing is taken into account.

That's the good news for Fox. Less welcome is the widening gulf in popularity between television's two biggest music competition shows, "American Idol" and "The Voice."

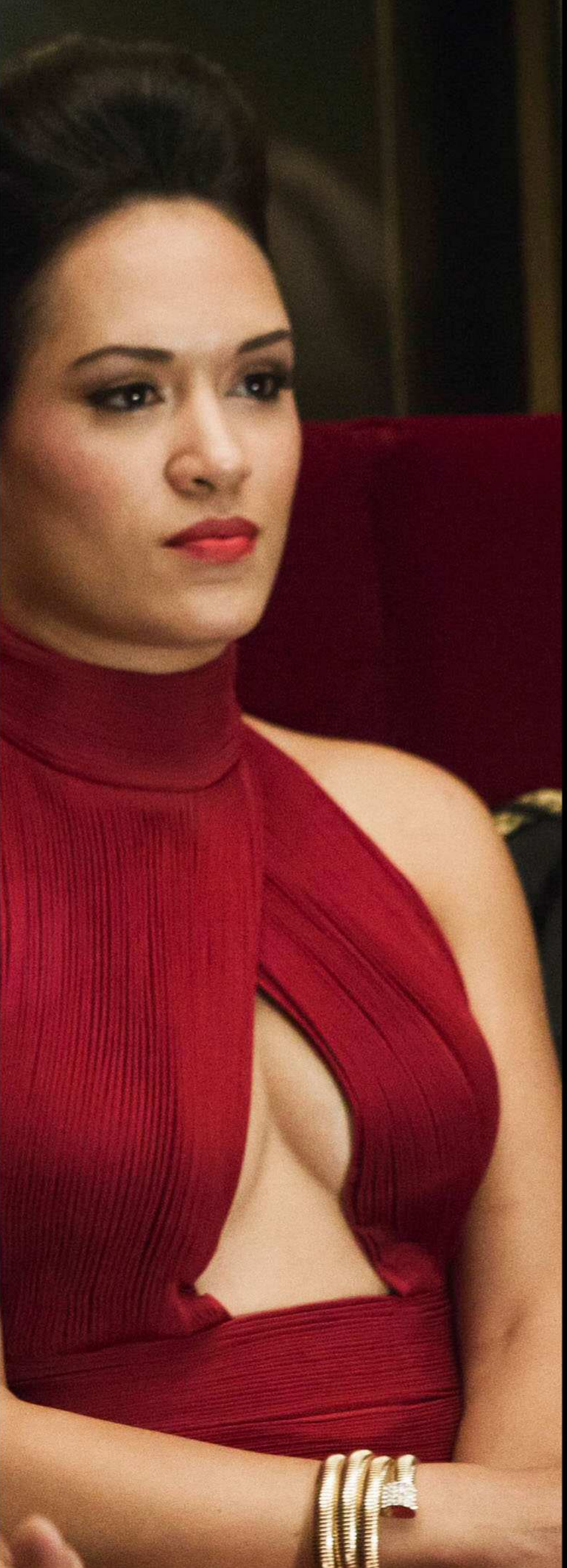
Two episodes of NBC's "The Voice" averaged 15.1 million viewers last week, a full six million more than Fox's aging champ "Idol." In the four years the two shows have aired at the same time, that's the biggest advantage "The Voice" has ever had in a week when both shows aired two episodes, according to Nielsen.

CBS' new spinoff series, "CSI: Cyber," had 10.5 million viewers for its premiere last week, landing just outside of Nielsen's top 10. ABC's "American Crime" had a promising start, with more viewers for its debut than any other show on the network besides "Modern Family" and "Scandal."

"The Big Bang Theory" was the week's most popular show, with its 18.2 million viewers its largest audience of the season, Nielsen said.

CBS won the week in prime-time, averaging 8.6 million viewers. NBC had 7 million viewers, ABC had 6.2 million, Fox had 4.8 million, Univision had 3 million, Telemundo had 1.2 million, ION Television had 1.1 million and the CW had 1 million.

Fox News Channel was the week's most popular cable network for the first time this year, averaging 1.88 million viewers in prime time.



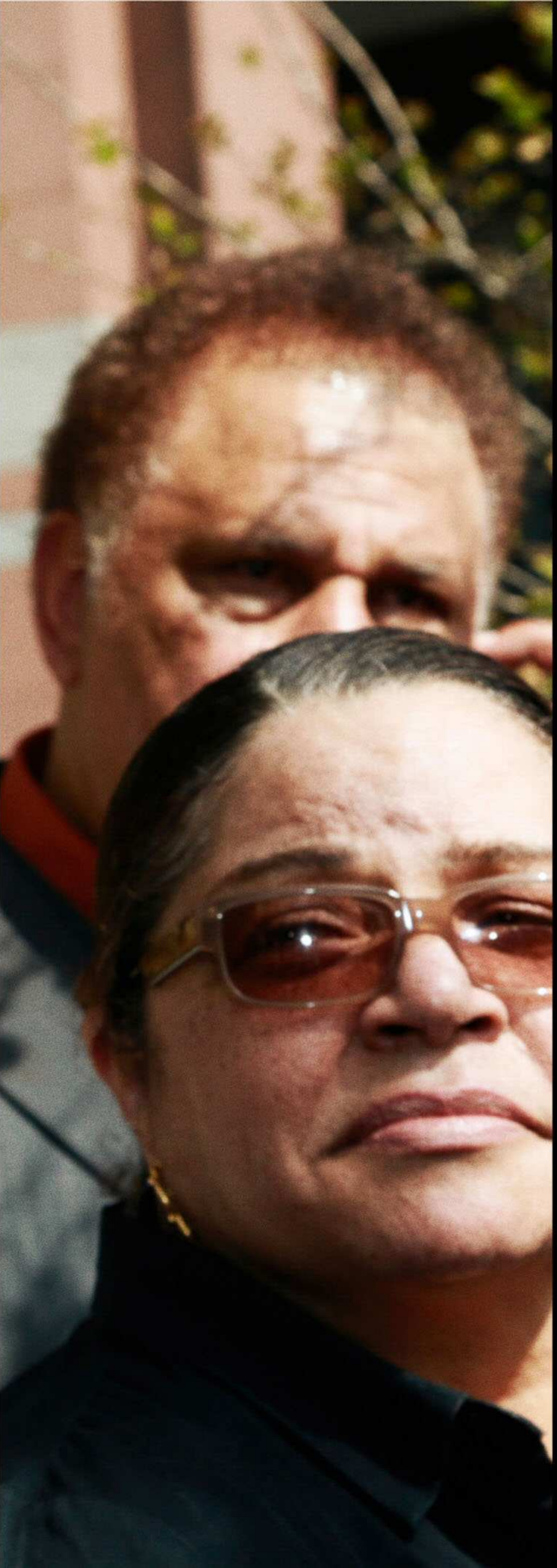
TBS had 1.82 million, USA had 1.79 million, AMC had 1.78 million and the Disney Channel had 1.77 million.

NBC's "Nightly News" topped the evening newscasts with an average of 9.7 million viewers, and its edge over second-place ABC's "World News Tonight" was the largest since Lester Holt took over for the suspended Brian Williams last month. ABC had 9.3 million viewers and the "CBS Evening News" had 7.7 million viewers.

For the week of March 2-8, the top 10 shows, their networks and viewerships: "The Big Bang Theory," CBS, 18.17 million; "The Voice" (Tuesday), NBC, 15.54 million; "The Voice" (Monday), NBC, 14.67 million; "The Walking Dead," AMC, 14.53 million; "Empire," Fox, 14.33 million; "The Odd Couple," CBS, 12.36 million; "Blue Bloods," CBS, 11.03 million; "Madam Secretary," CBS, 10.82 million; "NCIS," CBS, 10.79 million; "The Big Bang Theory" (Thursday, 9 p.m.), CBS, 10.54 million.

Online:

http://www.nielsen.com

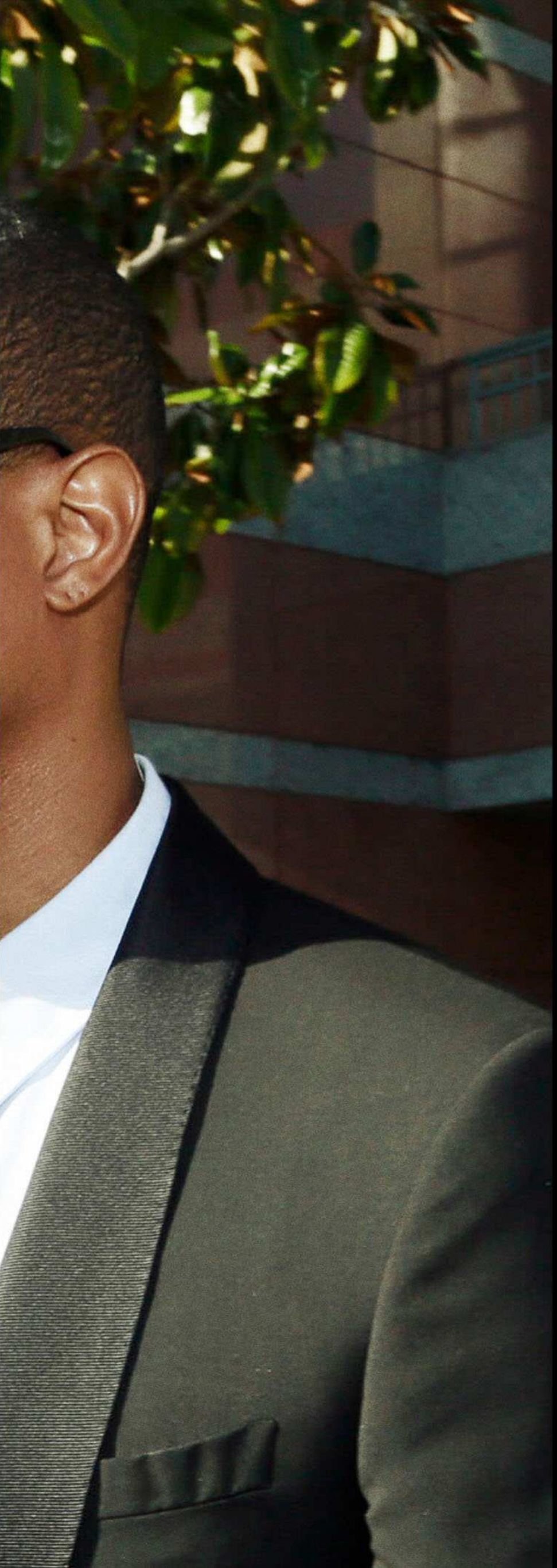


‘Blurred Lines’ Verdict Likely to Alter Music Business

A jury’s verdict that Pharrell Williams and Robin Thicke copied Marvin Gaye’s music to create their hit song “Blurred Lines” won’t just be felt by the singer’s pocketbooks - it has the potential to change how musicians work and could open the door to new copyright claims.

An eight-person jury determined Tuesday that Williams and Thicke copied elements of Gaye’s 1977 hit “Got to Give It Up” and ordered the pair to pay nearly $7.4 million to the late singer’s three children.


CHANEL
PARIS
CHANEL
PARIS



Gaye's daughter, Nona Gaye, wept as the verdict was read and later told reporters, "Right now, I feel free. Free from ... Pharrell Williams' and Robin Thicke's chains and what they tried to keep on us and the lies that were told."

The music industry may feel new constraints in the coming years as artists - and lawyers - sort through the verdict and its implications.

Howard King, lead attorney for Thicke and Williams, told jurors in closing arguments that a verdict for the Gaye family would have a chilling effect on musicians' trying to evoke an era or create an homage to the sound of earlier musicians. Williams contended during the trial that he was only trying to mimic the "feel" of Gaye's late 1970s music, but insisted he did not use elements of his idol's work.

"Today's successful verdict, with the odds more than stacked against the Marvin Gaye estate, could redefine what copyright infringement means for recording artists," said Glen Rothstein, an intellectual property attorney with the firm Greenberg Glusker.

"The Gaye verdict is precedential in that whereas prior to today, it was generally understood that paying homage to musical influences was an acceptable, and indeed commonplace way of conducting business and even showing respect for one's musical idols, after today, doubt has been cast on where the line will be drawn for copyright infringement purposes," Rothstein said.

The Gaye family will seek an injunction against "Blurred Lines," which will give them leverage to negotiate for royalties and other concessions such as songwriting credits.

Music copyright trials are rare, but allegations that a song copies another artist's work are common. Recently, singers Sam Smith and Tom Petty reached an agreement that conferred songwriting credit to Petty on Smith's song, "Stay With Me." The agreement was reached because





Smith's song resembled Petty's hit "I Won't Back Down."

"Unfortunately, today's jury verdict has blurred the lines between protectable elements of a musical composition and the unprotectable musical style or groove exemplified by Marvin Gaye," said Larry Iser, an intellectual property lawyer who has represented numerous musicians, including Jackson Browne and David Byrne, in music copyright cases. "Although Gaye was the Prince of Soul, he didn't own a copyright to the genre, and Thicke and Williams' homage to the feel of Marvin Gaye is not infringing."

King, who also represents numerous musicians, said record labels are going to become more reluctant to release music that's similar to other works.

"This is going to make them more conservative, and less likely that you're going to have new music," King said.

That assertion was mocked by Richard Busch, the lead attorney for the Gaye family.

"While Mr. Williams' lawyer suggested in his closing argument that the world would come to an end, and music would cease to exist if they were found liable, I still see the sun shining. I still see the wind blowing, and I still see the clouds in the sky. The world has not come to an end," Busch said after the verdict. "The music industry will go on."

So too will Williams' career, said Joe Levy, editor-at-large at Billboard.

"For Pharrell the story moves on," Levy said. "It will move on quickly."

Williams is a seven-time Grammy Award winner whose songs he's either performed or produced have sold more than 100 million copies worldwide. His hit "Happy" has helped make him a household name, as has his work as a judge on NBC's music competition show, "The Voice."





Feminists have criticized Williams for producing "Blurred Lines," which they say promotes rape culture.

"It's much to Pharrell's advantage that he is at a high point in his career," Levy said.

Thicke's career may have more issues as a result of Tuesday's verdict, since "Blurred Lines" was a global hit and his follow-up effort failed to connect with audiences, Levy said. Levy said that while the verdict will likely make musicians and record labels more cautious, it won't stop artists from using others' works as inspiration.

"Are people going to stop writing songs inspired in homage to what's come before? I don't think so," he said.

Levy said the size of the judgment for the Gaye family was surprising, as well as the fact the case even went this far.

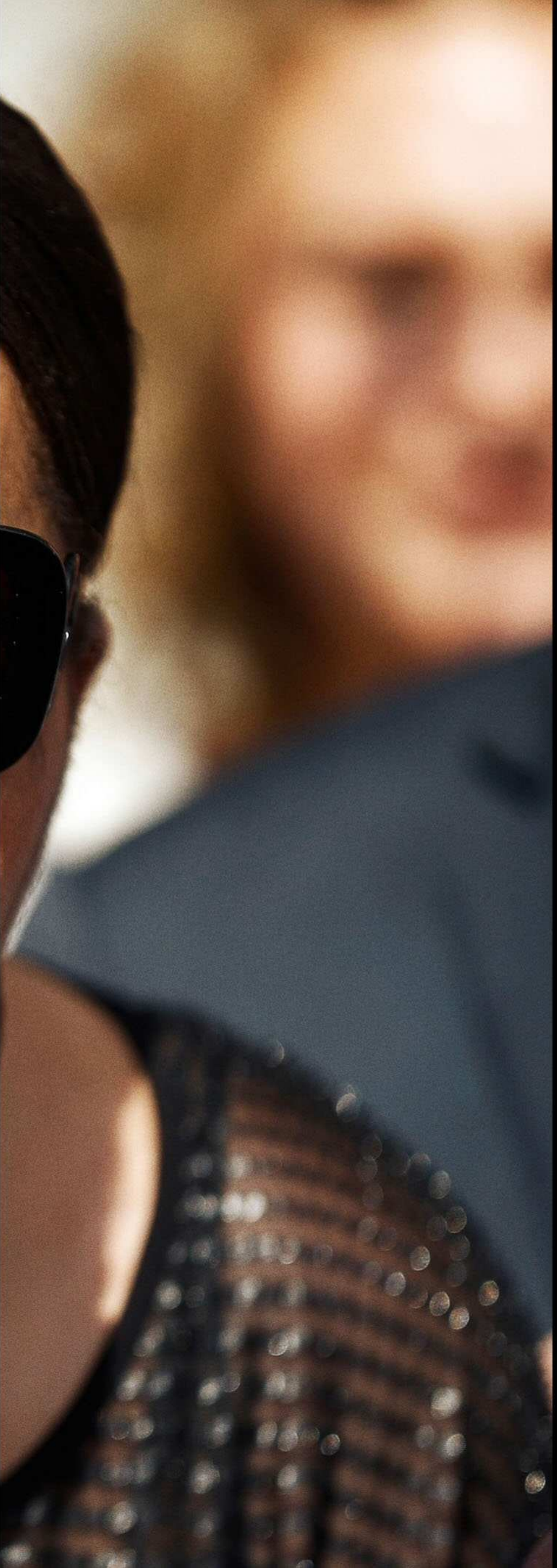
"I think the biggest surprise here is this case didn't have to move to trial," he said. "Many cases of this nature are brought and either dismissed or settle."

Despite the verdict, Levy predicted that "Blurred Lines" will continue to make plenty of money for Williams, Thicke and in all likelihood the Gaye family.

"People aren't going to stop playing it," Levy said, adding that it will one day achieve a nostalgic status that other artists' songs now have. "It's not just going to disappear."

PRECEDENTS FROM BEATLES TO VANILLA ICE

A jury has determined that singers Robin Thicke and Pharrell Williams copied R&B legend Marvin Gaye's "Got to Give it Up" with their 2013 megahit "Blurred Lines." Thicke and Williams were ordered to pay Gaye's children nearly $7.4 million. The decision could have an unprecedented effect on the industry, but it was



only the latest in decades of cases that have taken pop songs from the recording studio to the courtroom over plagiarism allegations. Here are some highlights.

EX-BEATLE VERSUS THE CHIFFONS

Former Beatle George Harrison's 1970 solo song "My Sweet Lord" had a melody heavy with echoes of "He's So Fine," the 1962 hit from The Chiffons. The copyright owner sued Harrison. A judge said that while the tunes were nearly identical, Harrison was guilty only of "subconscious plagiarism." Harrison would eventually pay out $587,000.

HUEY LEWIS VERSUS THE GHOSTBUSTERS

Ray Parker Jr. ain't afraid of no ghost, but he had to give in when Huey Lewis and the News came after him. Parker's "Ghostbusters," from the movie of the same title, was among the top 10 songs of 1984. But Lewis sued him over the song's resemblance to "I Want a New Drug," a song released earlier the same year. Parker settled out of court for a confidential sum.

VANILLA ICE VERSUS QUEEN

Vanilla Ice's 1990 signature tune, "Ice, Ice, Baby," used a sample of the 1981 Queen-David Bowie collaboration "Under Pressure" without credit. Vanilla Ice would settle out of court for an undisclosed amount in one of many cases that stemmed from hip-hop's heavy use of sampling at the time.

FOGERTY VERSUS FOGERTY

In a case as bizarre as it was far-reaching, John Fogerty was accused of stealing from John Fogerty. The Creedence Clearwater Revival





frontman was sued for his 1985 solo song “The Old Man Down the Road” because his former label thought it sounded too much like the 1970 Fogerty-penned “Run Through the Jungle,” a song it owned the rights to. A jury ruled in Fogerty’s favor, but a countersuit over attorneys’ fees would reach the U.S. Supreme Court. And the fight would lead to a decades-long and ongoing rift among bandmates who took opposing sides. Fogerty was still estranged from his brother and fellow CCR member Tom Fogerty over the issue when Tom died in 1990.

TOM PETTY VERSUS SAM SMITH

Not all plagiarism cases are so nasty. Tom Petty won a piece of British soulster Sam Smith’s hit “Stay With Me” earlier this year, and all he had to do was ask. Petty’s publishers said that while it was clearly coincidental, the song’s melody bore a striking resemblance to Petty’s 1989 song “I Won’t Back Down.” Smith and his representatives agreed, and granted co-writing credit to Petty. The song would win Grammys for record of the year and song of the year the following month.





High-Fashion Stylist Turns Focus to All Women with QVC Line

As Lori Goldstein was beginning her career in the late 1970s, stylists weren't a staple of the fashion industry, home shopping networks didn't exist and a naked and pregnant Demi Moore had yet to bare her belly at checkout counters everywhere from the cover of Vanity Fair.

But for Goldstein decades later: Check, check and check.

She spent years as a stylist determining just the right look for subjects of award-winning ad campaigns, chart-topping music videos and iconic magazine covers including Moore's.

Then the Ohio native sought a change.

Goldstein focused on offering style to the masses with an original line on home shopping network QVC and last week started a new one-hour weekly show.

"There was a whole world out there that wasn't privy to the world that I was in," Goldstein, who continues to work as a stylist and fashion editor-at-large for Elle magazine, said in a phone interview. "I knew that I somehow wanted to tie those two worlds together."





Dubbed LOGO by Lori Goldstein, the brand is less about couture and more about creativity.

Launched in 2009, it emphasizes layering, including longer tops with asymmetrical cuts as well as leggings of varying length. LOGO and its line extensions, including a jewelry collection and a line for young girls, bring a variety of colors and textures.

With her brand, Goldstein hoped to be an authentic fashion guide and give all women - regardless of their proximity to a fashion capital - license to express themselves through flattering clothes. Goldstein remembered people complimenting her outfits while growing up in Ohio, but saying they could never pull off her style.

“So many women are afraid to wear things because they don’t understand fashion the way I do, or they’re scared to,” Goldstein said.

QVC viewer and LOGO shopper Deborah Bonfanti found there’s no cookie-cutter way of wearing Goldstein’s clothes.

“It crosses generations,” Bonfanti, 53, said. “Lori gives women my age permission to play.”

Goldstein, 58, was born in Columbus and moved to Cincinnati when she was 8. She worked for retailer Fred Segal after moving to Los Angeles when she was 18, then moved to New York City in the late 1970s.

“I can’t imagine ever not coming from the Midwest,” she said. “There is that normalcy and also that understanding of this great picture of America.”

Over 35 years Goldstein built her fashion career in New York on her knack for pairing garments and accessories for photo shoots and videos, becoming one of the first stylists in the fashion industry.

Goldstein worked with photographer Annie Leibovitz in the 1980s on projects including American Express' award-winning "Portraits" campaign and numerous Vanity Fair covers. She went on to work on dozens of Italian Vogue covers and served in editor roles for that and other fashion publications. She's styled numerous artists and actors, including Madonna in her 1984 "Take a Bow" music video.

Fellow QVC designer Isaac Mizrahi calls Goldstein's brand democratic and inclusive and says customers gravitate to her.

"It's not just a connection," he said. "There's a kind of fire. There's a passion between the ladies and their Lori."

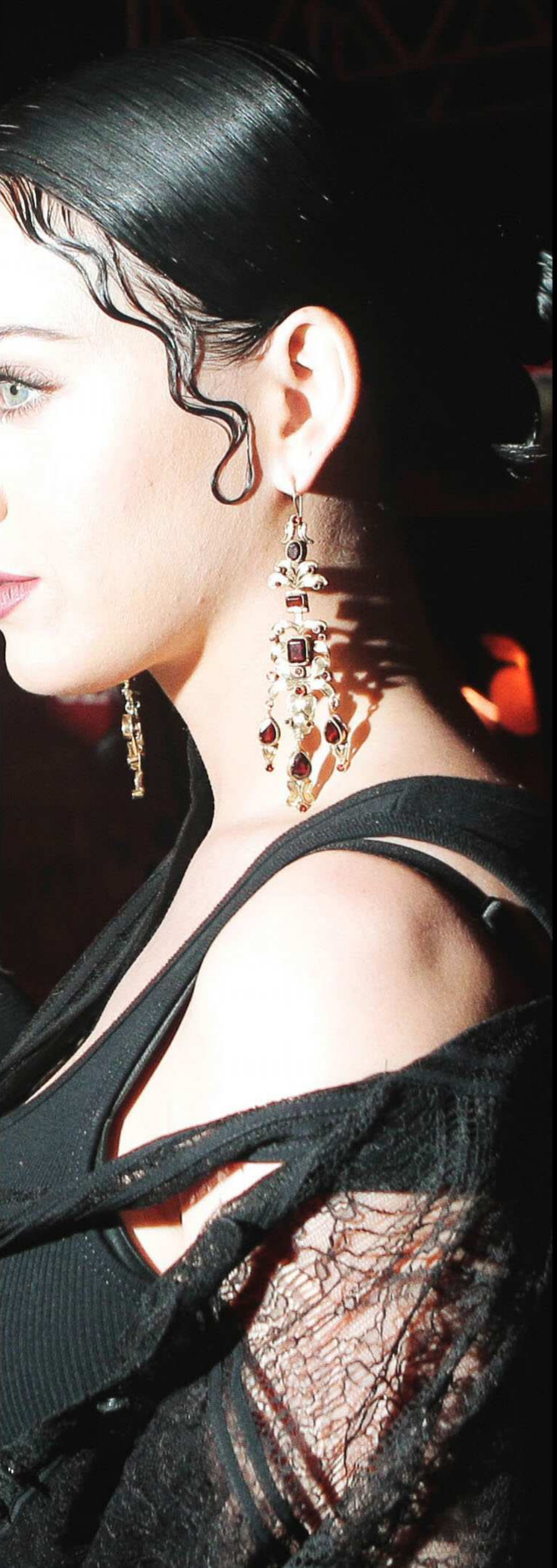
Goldstein, who recently bought a house in Chester County, Pennsylvania, and returns to Ohio occasionally to visit family, is someone fashion hopefuls in the Midwest can look up to, said Gargi Bhaduri, assistant professor at Kent State University's fashion school.

"People like Lori can, of course, set examples as to how, if you just have the fashion, and you know what you want to do, you can just go out and make your mark," Bhaduri said.









Gothic Katy Perry and Kim Kardashian Rock Givenchy in Paris

Katy Perry and Kim Kardashian were the queens of the night at Givenchy's star-studded dusk show in Paris, rocking all-black Givenchy outfits side-by-side as Kanye West, also in black, lurked in the back.

The remaining celebrity attendees, actresses Jessica Chastain, Amanda Seyfried and Noomi Rapace just didn't stand a chance.





Other shows were all about creature comforts, with Kenzo treating bleary-eyed guests to coffee and cookies and singer Lorde, who's sold over 17 million records at the tender age of 18, took a moment to relax, shying away from interviews in the new spring sun inside the Grand Palais.

Here are the highlights of fall-winter ready-to-wear 2015 shows:

PERRY AND KARDASHIAN ARE GIVENCHY'S DARK QUEENS

"Black is always elegant. It is the most complete color in the world," said Givenchy's designer Riccardo Tisci.

With that in mind, the Italian-born designer scored a coup - dressing two of the world's most famous women in his own monochrome looks at the fall-winter womenswear show Sunday - the big ticket of the evening.

The newly-blond Kardashian wore a figure-hugging jumpsuit, with black lacing over a very revealing cleavage, hugging and smiling Perry who stayed demure in a loose black lace shawl.

KENZO SAYS LAYERING IS IN

This season's mantra is: pile it all on. We've seen it notably at Lanvin, Dries Van Noten - and now at Kenzo's draped, voluminous and colorful fashion spectacle.

It takes a lot to drag fashionistas out early on a Sunday morning to a venue on the outskirts of the city. But Kenzo rewarded those who did - feeding them tasty delights - and treating them to an incredibly energetic presentation, in which gargantuan rectangular mirrored walls moved behind models in the warehouse venue.

The collection too continued this energy in its vivid splashes of kinetic graphic lines and flashes of contrasting, colored prints.


SNK

But fall-winter was all about the layering. Geometric lines featured on layered A-line column dresses, topped off with funky asymmetrical poncho-hoods.

One billowing printed look featured a play on jarring prints - the skirt looking Eastern, the leopard print top, Western.

Kenzo is all about the cultural fusion. The dark looks featured a nice play of camouflage print on a poncho and assorted jungle pants: if you looked closely you realized the pattern was, in fact, of very unmilitaristic flowers. It was tongue in cheek, and is bound to be a hit.

CELINE UNDRESSES

Designer Phoebe Philo riffed on the theme of undoing, undressing and unbuttoning in a highly creative collection that ended up being more chic than provocative. The Celine woman is, after all, no show-off.



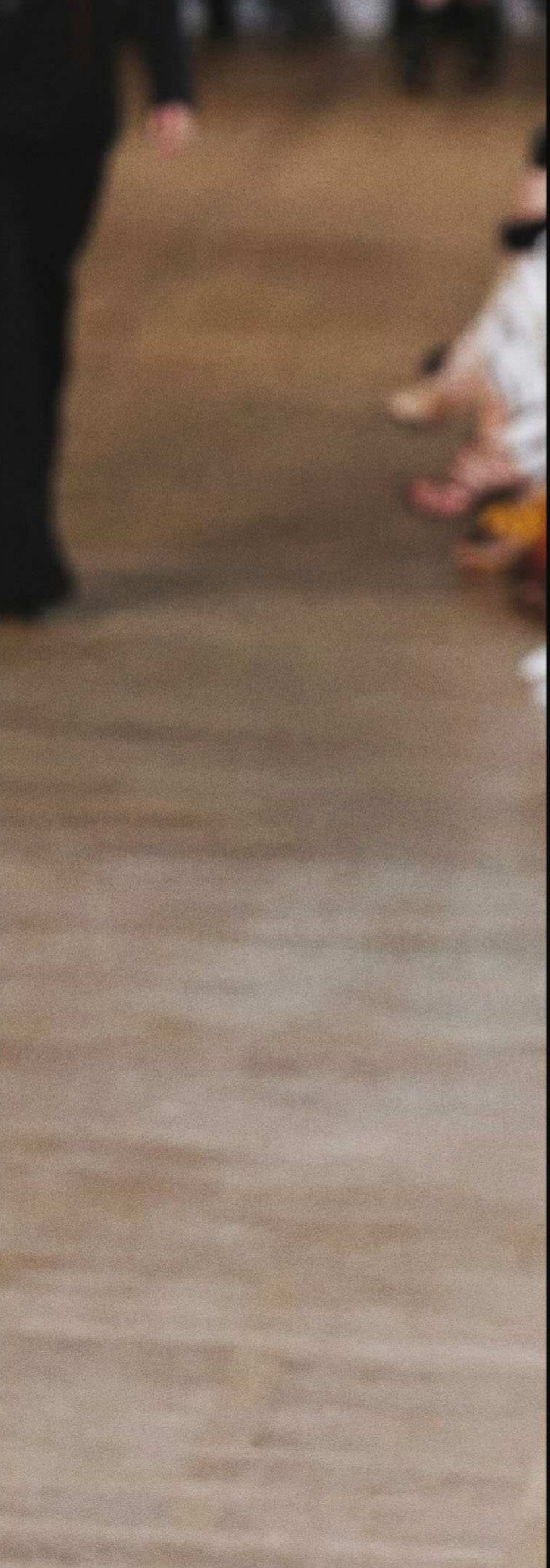
Inner pocket straps were exposed on the torso, one in beautiful burnt orange, with its belt flapping down, undone.

A loose and stylish cream minimalist poncho sweater looked like the model was caught trying to take it off, with one arm in and the other out, and the neck-hole skewed to the side. A cream shawl with a russet band was wrapped haphazardly around the body, as if ready to fall off onto the floor.

Half-unbuttoned, loosely-structured floral shirts were accessorized with multiple huge, abstracted fur cuffs - held together by the normally-invisible string that goes inside the coat.

The later sections included a beautiful play on triple colors like one loose, silk ankle-length dress in deep blue, white and red. Only a designer like Philo can make a collection this “quirky” ooze style.





CHLOE

Eighteen-year-old singer Lorde led the VIP pack at Chloe, inside the Grand Palais, where Paris' spring sun beamed through the venue's glass ceiling.

It was a beautiful touch that nicely set off the collection designed by Clare Waight Keller.

It was on-trend menswear and boho looks in vogue this season, with, for the most part, long-line loose flowing silhouettes.

A militaristic long pea coat with huge lapels and gold buttons set the show going, fusing into a sumptuous Sherlock Holmes-style cape coat in gray, a double breasted peaked jacket in gray check wool, or a scooped boyish waistcoat.

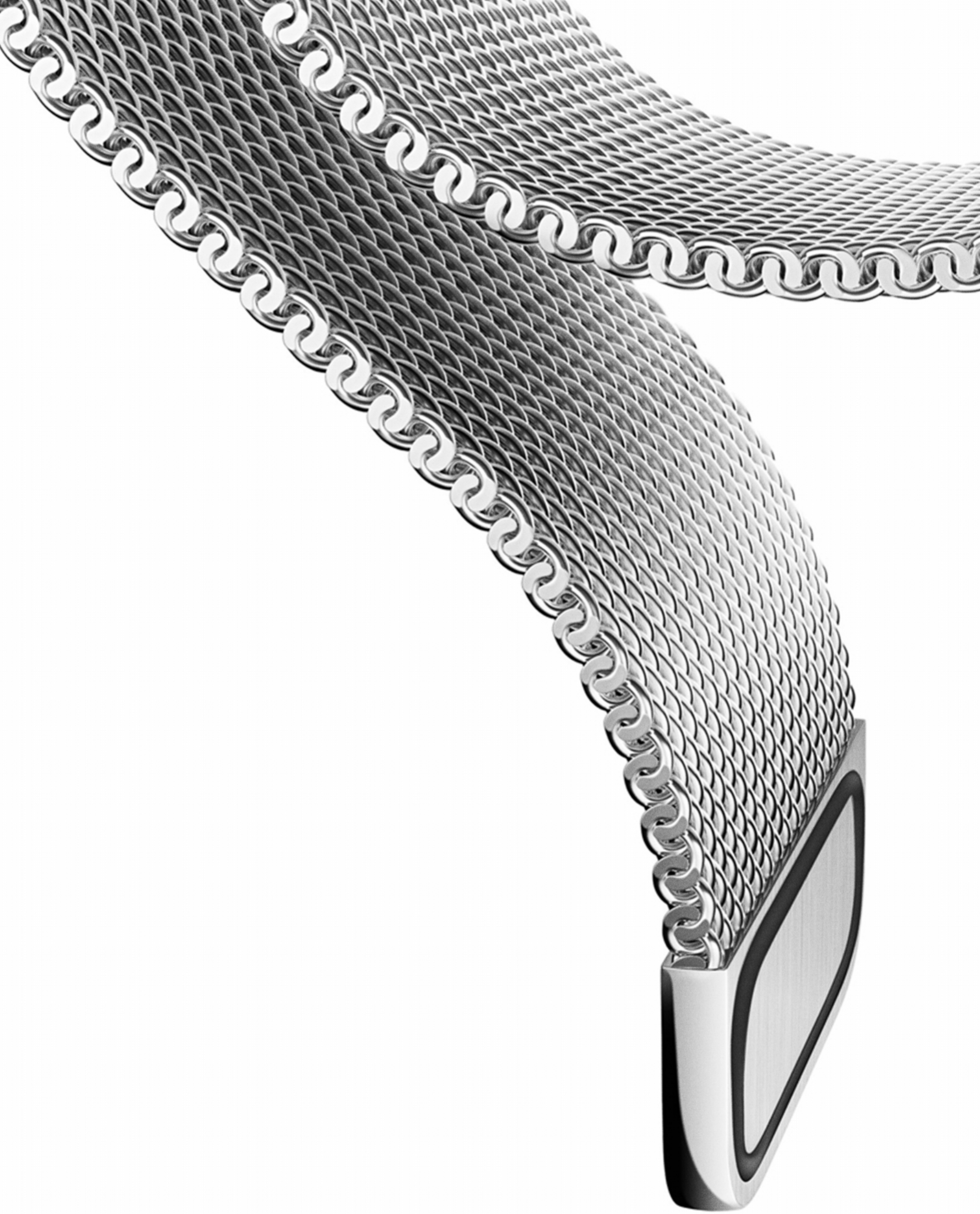
The bohemian looks include a long diaphanous silk crepe dress in purple, twinned with a long thin black neck scarf. It was a safe collection with very eclectic proportions.


Activity
10:09

SLEW OF ANNOUNCEMENTS FROM APPLE

Apple's 'Spring Forward' event is cause for excitement







HBO NOW, MACBOOK AND EVEN THE APPLE WATCH...

When word got round of another major Apple keynote set to take place on March 9, there was inevitably much of the excitement that always accompanies events like these, including plenty of guessing about what would be covered at the event. One subject - the Apple Watch - was predictable, but we ended up getting so much more than that, with new MacBook models and an over-the-top subscription video on demand service among the other unveilings.

But first, let's consider the pre-event chatter. As the usual media corps received their invites to the event, which was to take place at the Yerba Buena Center for the Arts Theater in San Francisco, thoughts immediately cast back to past Apple unveilings at this time of year. We may have come to see the September keynote as the 'big one' in the last few years given each new iPhone's habit of breaking cover at that time of year, but past spring events held by the boys and girls at Cupertino have still been momentous.

This has been the time of year, after all, when Apple has previously presented new iPads and MacBooks, among other devices. We already know that 2015 is supposed to be the year of the Apple Watch, that bold entry into a new product category that was already confirmed by CEO Tim Cook at a similarly

high-profile keynote late last year. Indeed, **many speculated - particularly given the size of the venue - that the March 9 event would be dedicated entirely to the new wearable**.

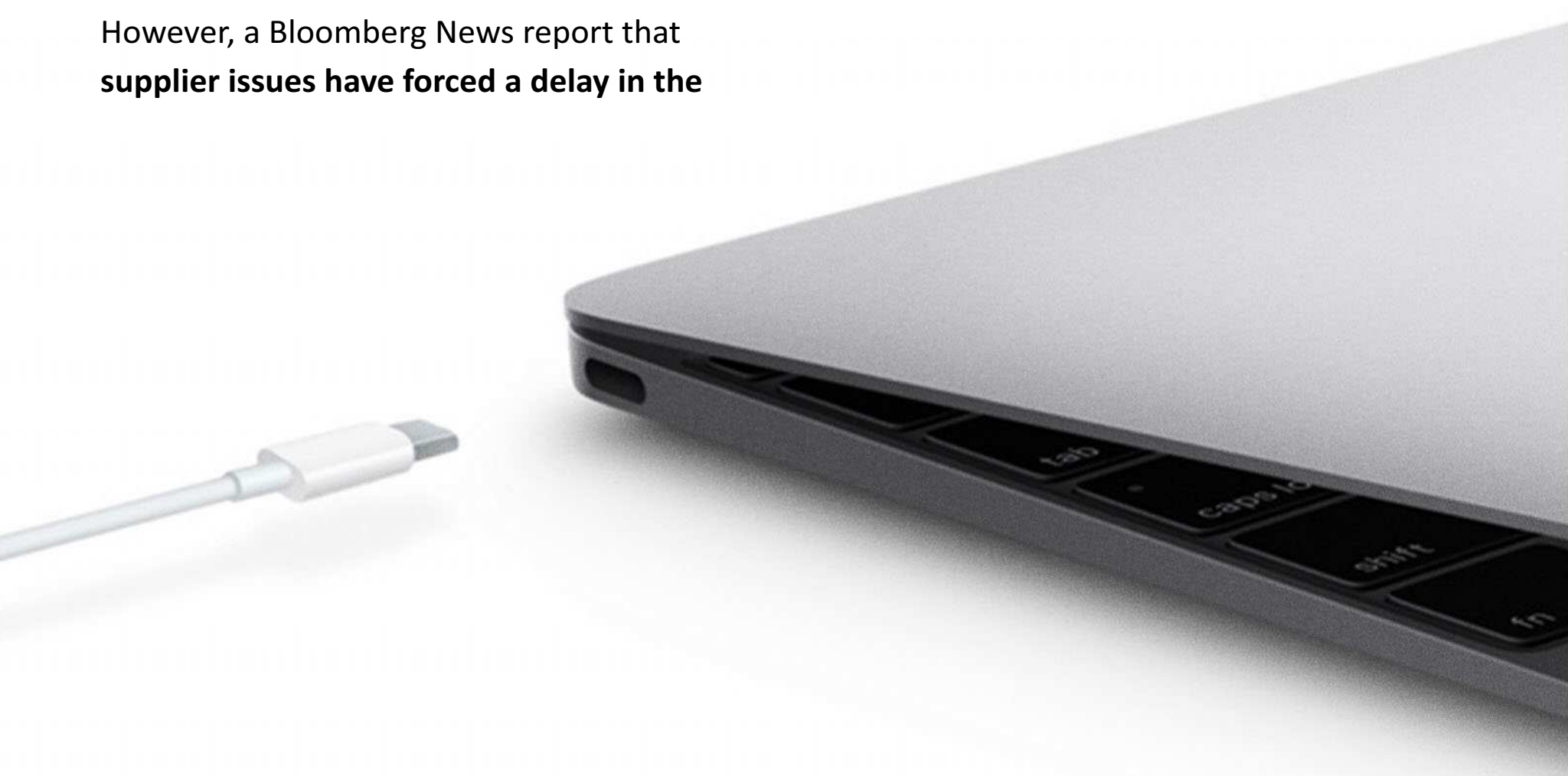
If you had quickly quizzed fans and analysts prior to the event, the Apple Watch would've generally been their uppermost expectation, not least as so many details about the timepiece - such as its pricing - was yet to be confirmed. As Citi observed, "The only hint in the invite are the words 'Spring forward.' We note that U.S. daylight savings time begins the day before, on Sunday, March 8th –an appropriate time-related hint indeed, as people roll their watches forward one hour."


shift
return

OTHER PREDICTIONS AHEAD OF THE BIG KEYNOTE

But there were other intriguing rumors doing the rounds before the grand keynote. As Trip Chowdhry, an analyst at Global Equities Research told Benzinga, "the rumors have been put on a MacBook Air with a Retina Display." Another research firm, Oppenheimer seemed to support this expectation in pointing out that the MacBook Air had not been updated since June 2013, which seemingly made it a surer candidate for a March update than the iPad.

Some of the speculation in the run-up to the event was perhaps less well-placed. It has been suggested in some quarters lately that Apple is working on a larger version of its venerable tablet, a 12.9-inch 'iPad Pro'. However, a Bloomberg News report that **supplier issues have forced a delay in the**



jumbo slate's start of production to about September would seem to decrease the likelihood of any formal announcement this early.

There was even some - admittedly much fainter - talk about cars in the days and weeks prior to the keynote, such as by Chowdhry, and of course, there has been much focus on this area recently as far as Apple is concerned. However, it's far from clear whether Apple is even working on a car project, and it was hardly likely that we'd get further information on anything so bold at this event.

The Apple TV was a safer subject of discussion, Oppenheimer commenting that "the last [third generation] Apple TV was introduced in early 2013, we expect a refreshed Apple TV with slimmer design, faster CPU, larger memory, more online." Finally, suggestions were also forthcoming that the March 9 keynote could see the announcement of some kind of iTunes and Beats integration.



WHAT ACTUALLY HAPPENED AT THE KEYNOTE

Given the recent news that Cook has been touring some of the Apple Stores located far afield from the company's Cupertino base, it was surely befitting that the event began with a video intro showing some of the fan mania at its West Lake, China store. **Citing this store as an example of the very latest approach to Apple Store design**, Cook declared that "We've opened six stores in China in the last six weeks alone". He said that with 21 Apple Stores presently in the country, plans were afoot to almost double that number before too long.

Throughout these early moments of the keynote, we were treated to further tidbits about Apple's recent successes and milestones. Cook informed us that in the last quarter alone, there were more than 120 million visitors to Apple's stores, as well as that the company had recently passed the 700 million milestone for the number of iPhones sold. As for the Apple TV, while we didn't get the aforementioned refresh anticipated by some, Cook did announce a price slash for the digital media player and microconsole to a tempting $69.

Then, it was onto the first big announcement of the night: not an Apple device or even Apple service per se, but HBO NOW, the video on demand service - operated by the HBO pay television network - for which Apple is the exclusive partner. The service premieres next month, and involves HBO's library of original programs, films and other content being

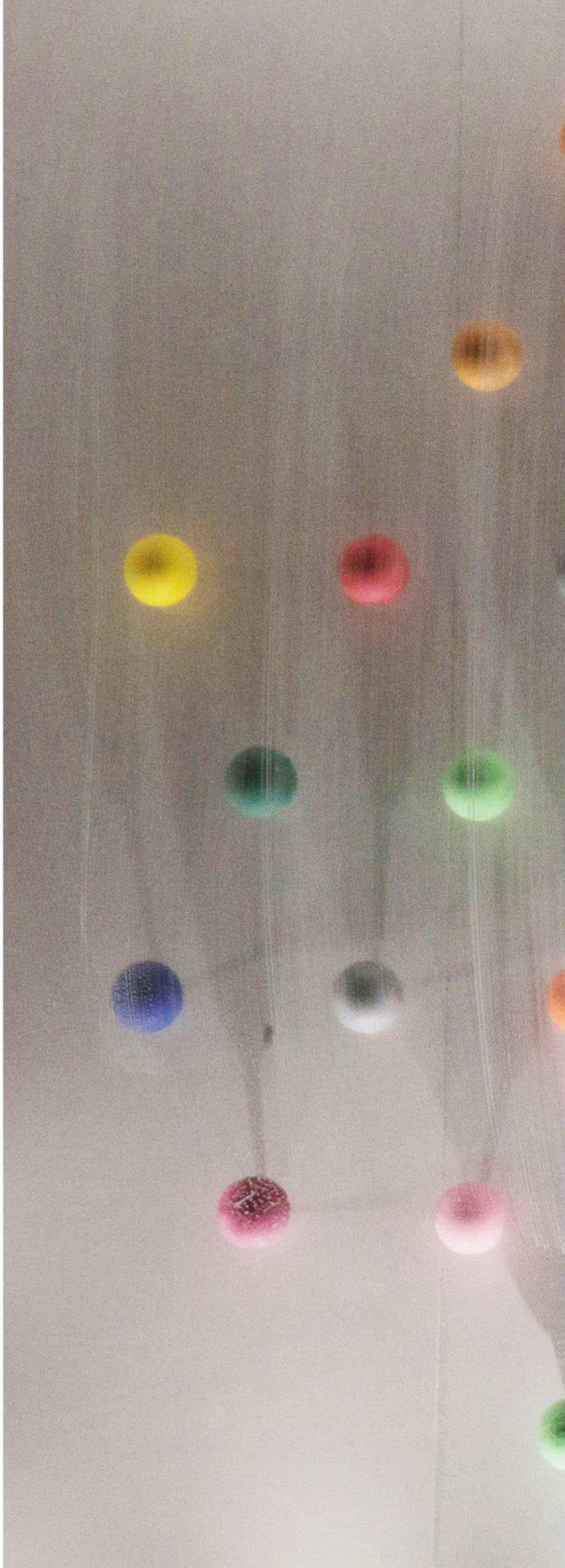
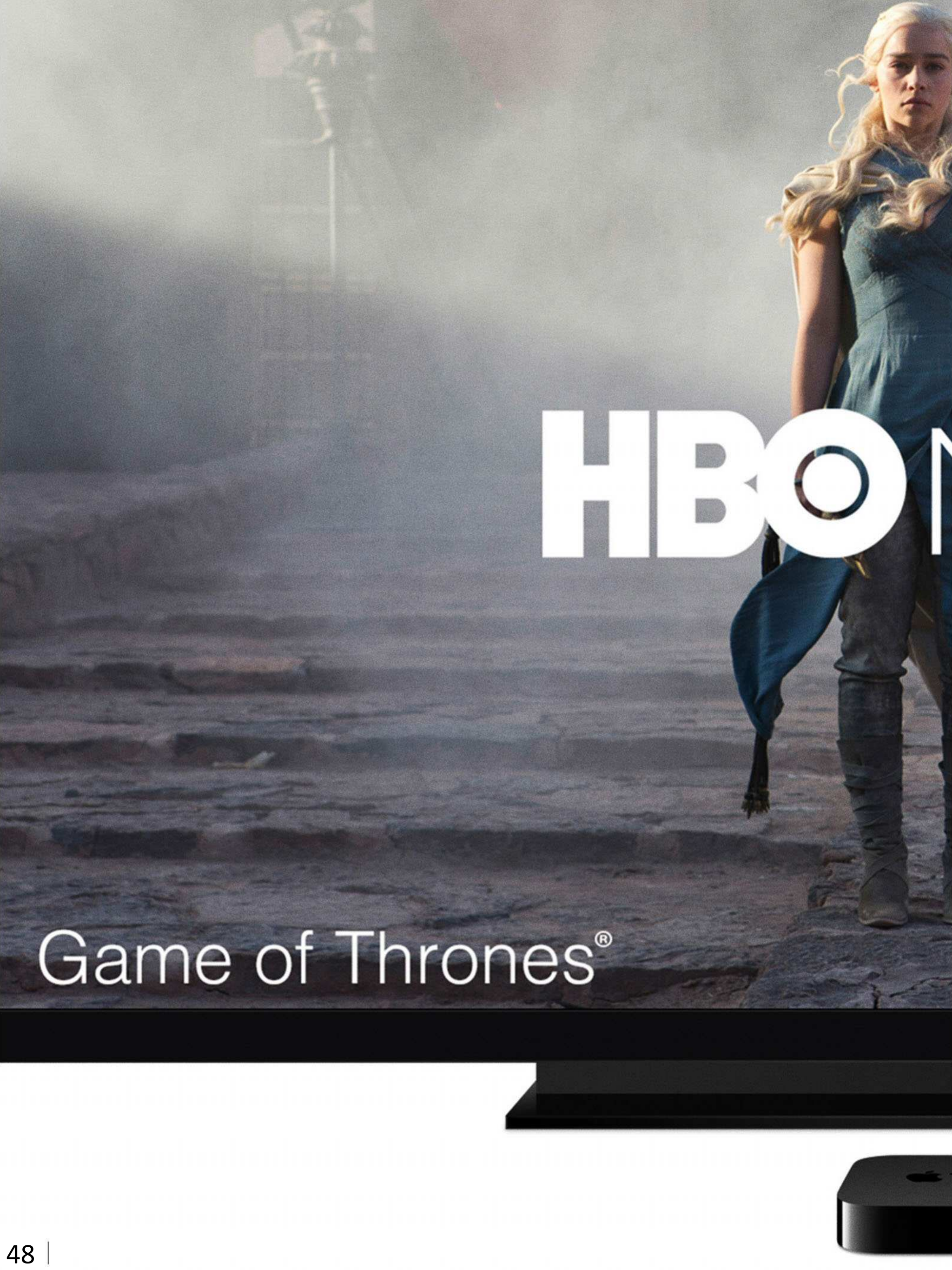


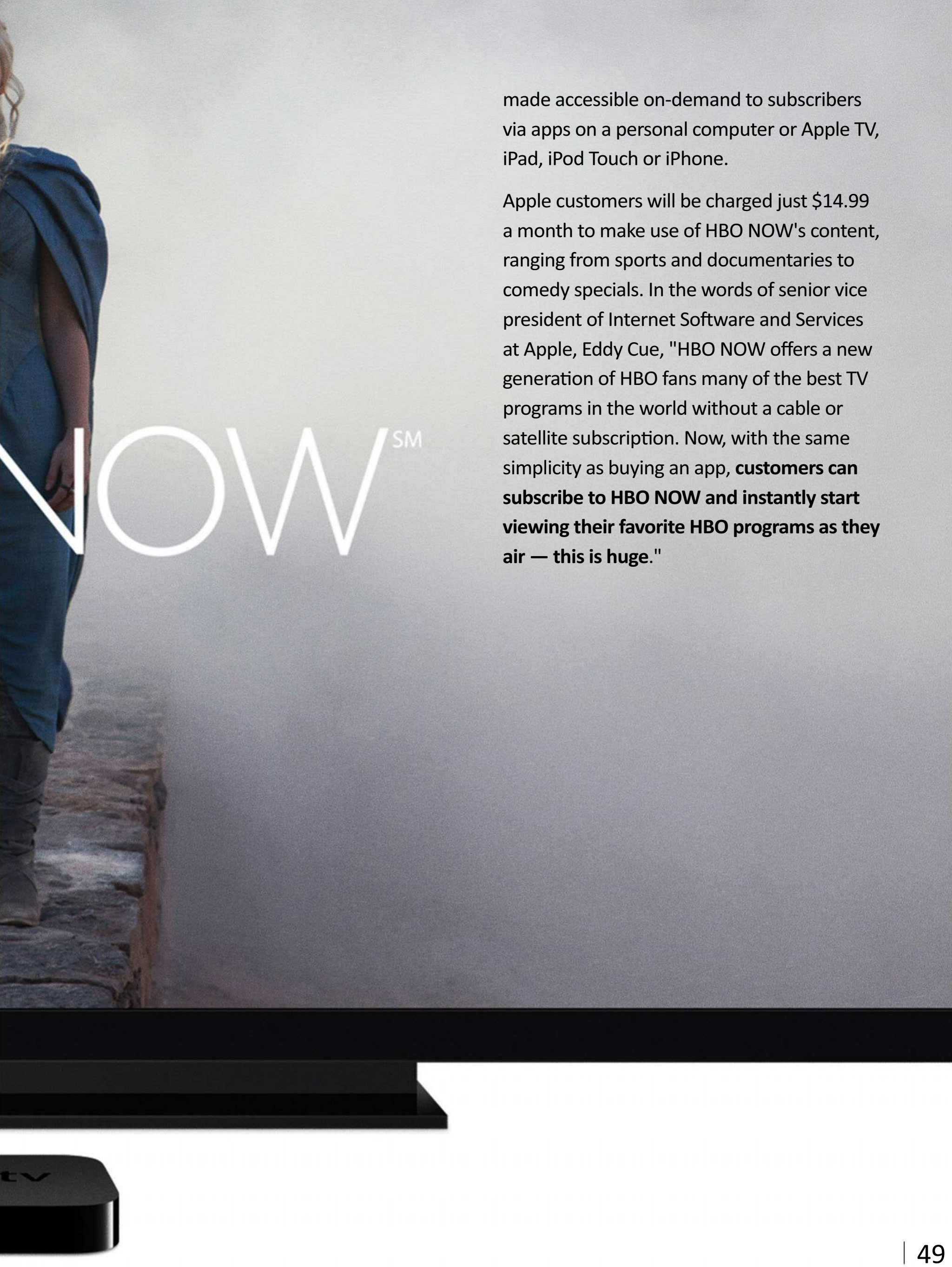


Image: Loic Venance/AFP


HBO
Game of Thrones®

made accessible on-demand to subscribers via apps on a personal computer or Apple TV, iPad, iPod Touch or iPhone.

Apple customers will be charged just $14.99 a month to make use of HBO NOW's content, ranging from sports and documentaries to comedy specials. In the words of senior vice president of Internet Software and Services at Apple, Eddy Cue, "HBO NOW offers a new generation of HBO fans many of the best TV programs in the world without a cable or satellite subscription. Now, with the same simplicity as buying an app, **customers can subscribe to HBO NOW and instantly start viewing their favorite HBO programs as they air — this is huge**."





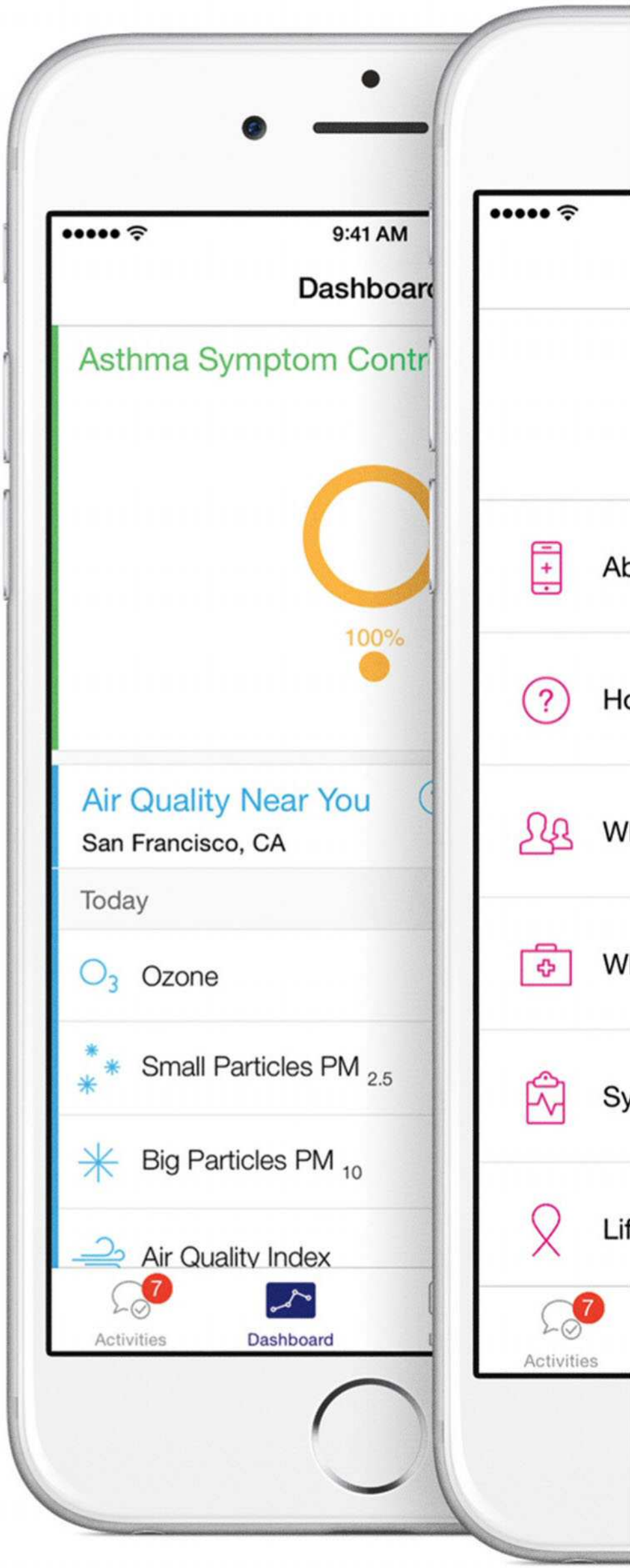


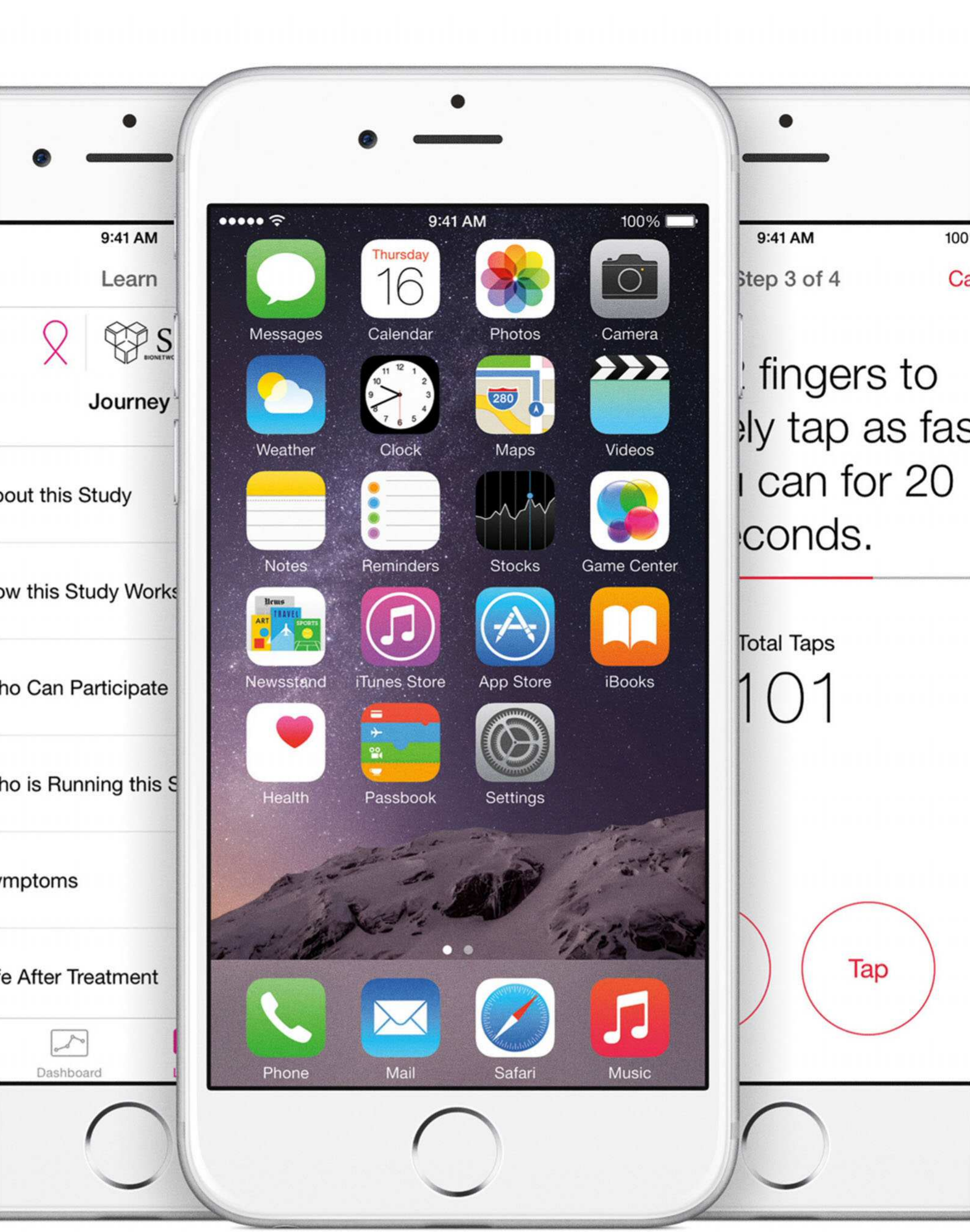
MEDICAL PROFESSIONALS TO BENEFIT FROM RESEARCHKIT

But if one needed any evidence that March 9's announcements weren't just about the needs of the average consumer, but also about how Apple can help to make the wider world a better place, it was surely forthcoming in the next topic of conversation: a little thing called ResearchKit. The idea of this open source software framework is to **make it easier for researchers and developers to tap into the iPhone's potential for medical studies through the creation of suitable apps**.

As Apple has put it on its website for ResearchKit, "You're already carrying a powerful medical research tool... hundreds of millions of people around the world have an iPhone in their pocket. Each one is equipped with powerful processors and advanced sensors that can track movement, take measurements, and record information - functions that are perfect for medical studies." With ResearchKit, old-style medical studies requiring a physical visit to a hospital or other medical facility to complete tasks and fill out questionnaires look like becoming a thing of the past.

It's not merely the case that ResearchKit could assist doctors and scientists with their future gathering of medical study data - because that's already happening. Yes, according to Apple, apps have already been created using ResearchKit by world-class research institutions for studies on asthma, Parkinson's disease, diabetes, breast cancer




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and cardiovascular disease. That only makes us all the more excited about the potential for the software framework in the months and years to come.

NEW MACBOOKS CHANGE THE GAME ONCE AGAIN

Amid all of the fuss about mobile and wearable devices in the world of Apple in recent times, it's been easy to forget that the MacBook remains a hugely strategically important and commercially successful product line - Cook reminding us at the keynote that it had outgrown the industry every year over the last decade. Even in what proved to be a shrinking sector last year, MacBook sales were 20 per cent higher than in the year before.



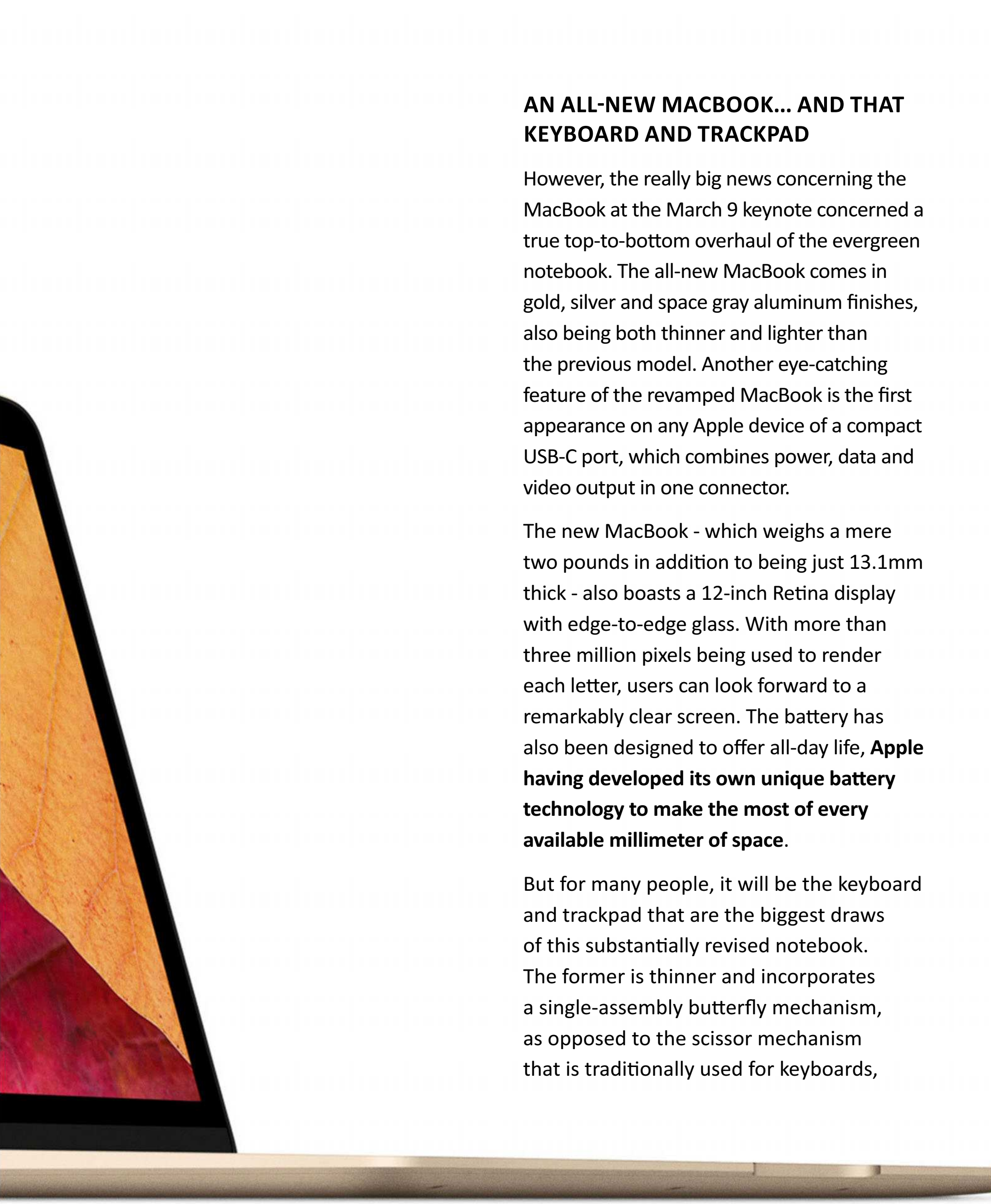
So, you might have imagined the MacBook to get at least some update love this spring, and if so, you would be quite right. There are several big stories here. On one hand, upgrades have been carried out to both the 13-inch MacBook Pro with Retina display and MacBook Air, which comes in 11-inch and 13-inch variants. Buyers of the 13-inch MacBook Pro will benefit from new processors, an improved battery life, quicker flash and more impressive graphics, to say nothing of the all-new Force Touch trackpad that we'll elaborate on in more detail below.

The 11-inch and 13-inch MacBook Air, meanwhile, are getting new processors and graphics and quicker Thunderbolt 2 interconnect technology. The larger of those

models is also getting a flash that is as much as twice as fast as before. **Naturally, buying a new MacBook also gives you the latest, redesigned OS X Yosemite operating system**, with its freshened-up appearance, potent new apps and Continuity features for stress-free and efficient working across your various Apple devices.




MacBook



AN ALL-NEW MACBOOK… AND THAT KEYBOARD AND TRACKPAD

However, the really big news concerning the MacBook at the March 9 keynote concerned a true top-to-bottom overhaul of the evergreen notebook. The all-new MacBook comes in gold, silver and space gray aluminum finishes, also being both thinner and lighter than the previous model. Another eye-catching feature of the revamped MacBook is the first appearance on any Apple device of a compact USB-C port, which combines power, data and video output in one connector.

The new MacBook - which weighs a mere two pounds in addition to being just 13.1mm thick - also boasts a 12-inch Retina display with edge-to-edge glass. With more than three million pixels being used to render each letter, users can look forward to a remarkably clear screen. The battery has also been designed to offer all-day life, **Apple having developed its own unique battery technology to make the most of every available millimeter of space**.

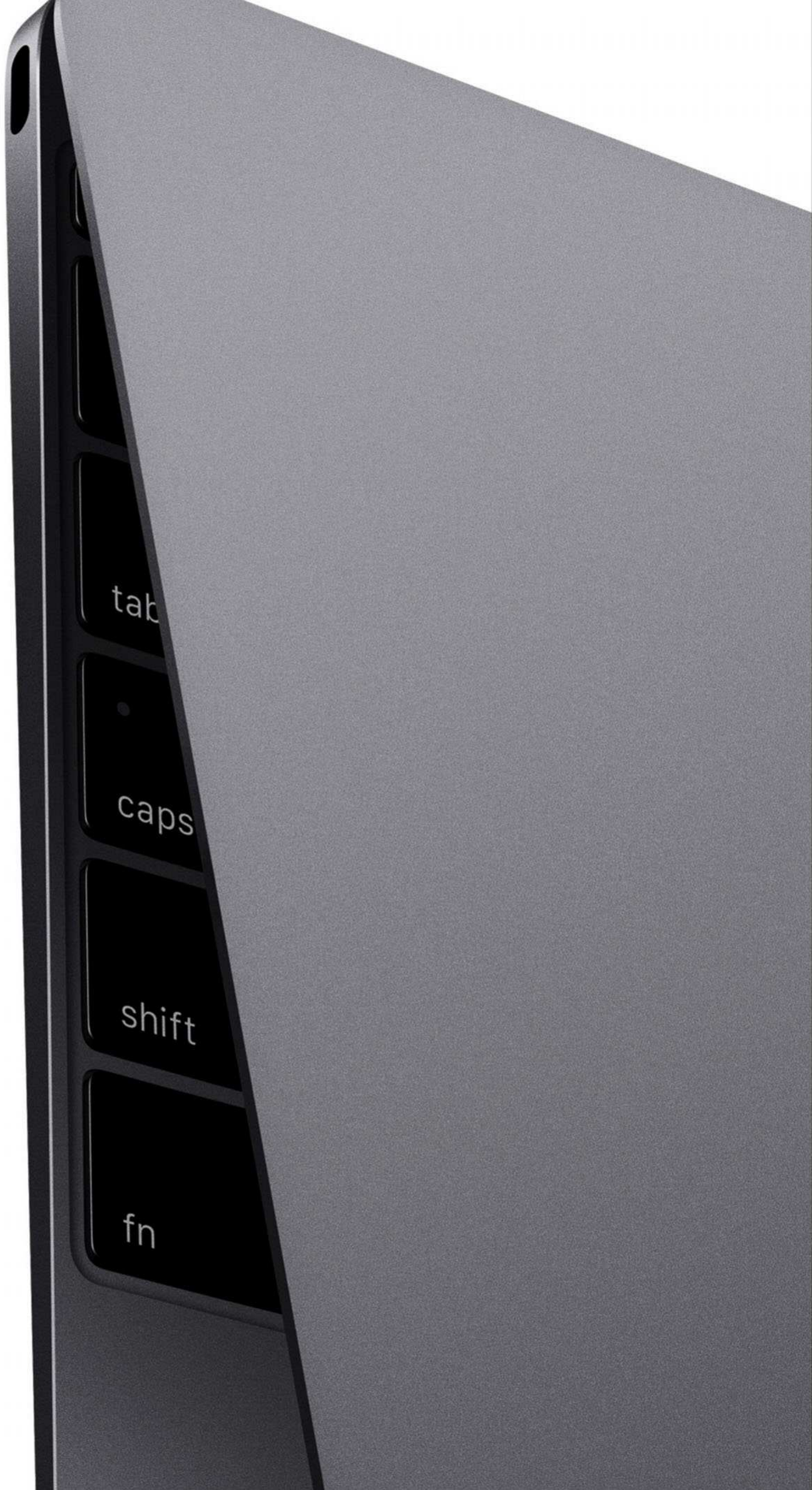
But for many people, it will be the keyboard and trackpad that are the biggest draws of this substantially revised notebook. The former is thinner and incorporates a single-assembly butterfly mechanism, as opposed to the scissor mechanism that is traditionally used for keyboards,





as part of what Apple has described as a complete "rethink" of how a keyboard should be engineered and constructed. Each key and its underlying mechanism has been redesigned, making for a slenderer keyboard that also offers a "more comfortable, precise, and responsive" typing experience.

That experience has been made possible by a four times more stable set of keys, which each have a 17 per cent greater surface area. The individual illumination of each key should improve overall illumination, in addition to


tab
caps
shift
fn

reducing the size of the components. Such innovation has been further added to by the presence of an all-new, pressure sensitive Force Touch trackpad, which provides adjustable haptic feedback.

What is especially impressive about the Force Touch trackpad is the **ability of the four sensors surrounding it to detect the amount of pressure that is being applied** and, in the event of an especially firm press, provide content-specific options. This allows for such possibilities as the speeding up of QuickTime videos when you press the trackpad harder - or apply a 'Force click', to use Apple's terminology.

The two MacBooks will ship on April 24, with prices starting at $1299 for the 256GB model and $1,599 for the 512GB variant. It is also said to be the most efficient and environmentally friendly MacBook that there has ever been, the carcinogenic metal Beryllium also being absent from a MacBook for the first time.



APPLE WATCH PROVES THE STAR ATTRACTION

It's not often that Apple shows off a new device twice, before it has even become available to buyers - so the fact that it has done so with the eagerly-anticipated Watch further demonstrates its belief that it is worth making a fuss about. But the Watch's widely expected appearance at this spring keynote wasn't just about flaunting its stunning design again - it was also about providing the world with more details on the timepiece's release date, pricing and features.

Cook reintroduced us to the Watch by hailing it as "the most personal device we've ever created... we've designed [it] to appeal to a variety of people." This statement was the precursor to the disclosure of plenty more information giving us an insight into what the Apple Watch ownership experience will actually be like.

We were told of the customizable nature of the wearable's faces, for example, as well as about the 'Glances' feature and how easy it will be for the user to swipe to see the latest weather and calendar information, check their heart rate and control their music. We also learned of the ability that the Watch gives its owners to read their emails in full and even receive calls.

There's even a 'Digital Touch' feature that enables communication between Watches. The device is set to bring its users "a whole new way to communicate" through, for example, the animation of shared images and




TUE 9
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even the ability to send their heartbeat to friends. As was widely predicted, the Watch will also place a big emphasis on the reporting of health activity, with users being given "move targets" for their coming week, which Cook has described as "like having a coach on your wrist."

The keynote also gave us a quick look at some of the apps that will be available for the Apple Watch, the likes of The Weather Channel, ESPN and Salesforce being mentioned. Oh, and you'll even be able to check into a hotel with your Watch, use it as a room key and receive location-sensitive reminders via Siri.




CH • 42MM CASE

WATCH PRICING AND RELEASE INFORMATION CONFIRMED

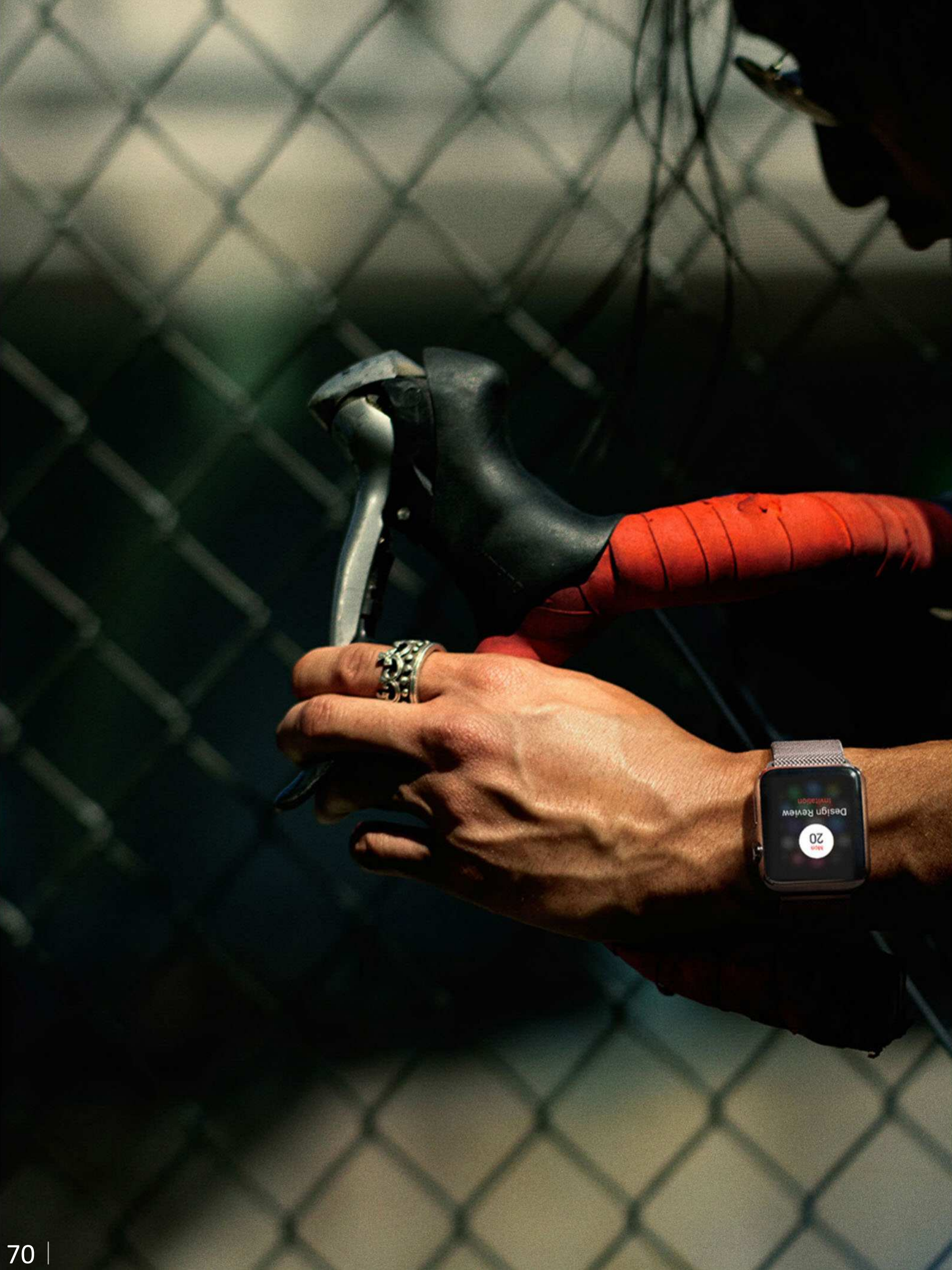
Then, there was the other knotty information that anyone contemplating an Apple Watch purchase was always going to want to know. Apple will start taking orders for the Watch from April 10, with the timepiece becoming available on April 24. The exact price, meanwhile, depends on the collection, size, material and band that are chosen for a given Watch.

The Apple Watch Sport, for instance, which is made from anodized aluminum and Ion-X glass, incorporates a fluoroelastomer band and can be specified in Space Gray or Silver, **is priced at $349 or $399, depending on whether you opt for the 38mm or 42mm version**. Further up the price range is the simply-titled Watch, the stainless steel model that comes in the same two sizes, as well as in two colors - space black and polished stainless steel.

That mid-range model can be yours for $549 if the 38mm variant is your choice, or $599 if you go for the 42mm version. However, you could be paying as much as $1,099 for the 42mm Space Black model with Space Black Stainless Steel Link bracelet.

Finally, the range-topping Edition can be specified in either of the same 38mm or 42mm sizes, in a choice of solid 18k Rose or Yellow gold. These strictly limited-number variants will cost $10,000 upwards for the 38mm model, rising to a minimum of $12,000 for the 42mm model. You might pay up to




Design Review
20

$17,000 for an Apple Watch Edition, which shouldn't be too surprising when you bear in mind the wide range of bands available for the timepiece, among so many other customization options.

To coin a famous Apple keynote phrase, it's worth us touching on "one more thing"... the Watch's battery life. It was another subject of much discussion prior to the keynote, and we now know that it will take about two and a half hours to complete a charge of the timepiece, or an hour and a half to get to an 80 per cent charge. On a full charge, the device should last about 18 hours with mixed use, making it necessary for most users to charge it at the end of each day.


LON 6:09
15:00
12PM LUNCH WITH KEN


WATCH • 42MM CASE • 7000 SERIES ALUMINUM • ION-X GLASS • COMPOSITE BACK • SERIAL C02WKHOP7FFB •

AN EVENT THAT WAS MORE THAN WORTH THE WAIT

What more could be said about an event that proved to be a true bumper one for Apple? The company's spring event may not be the one that people keep their eyes on most, but it certainly punched above its weight this year. If you're considering purchasing one of the aforementioned products or services, this 'Spring Forward' event will have given you much encouragement - and you can also rest assured that we will keep you updated on the latest news concerning all of these categories in the months to come. ■

by Benjamin Kerry & Gavin Lenaghan


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‘Chappie’ Tops Slow Weekend, ‘Unfinished Business’ Tanks

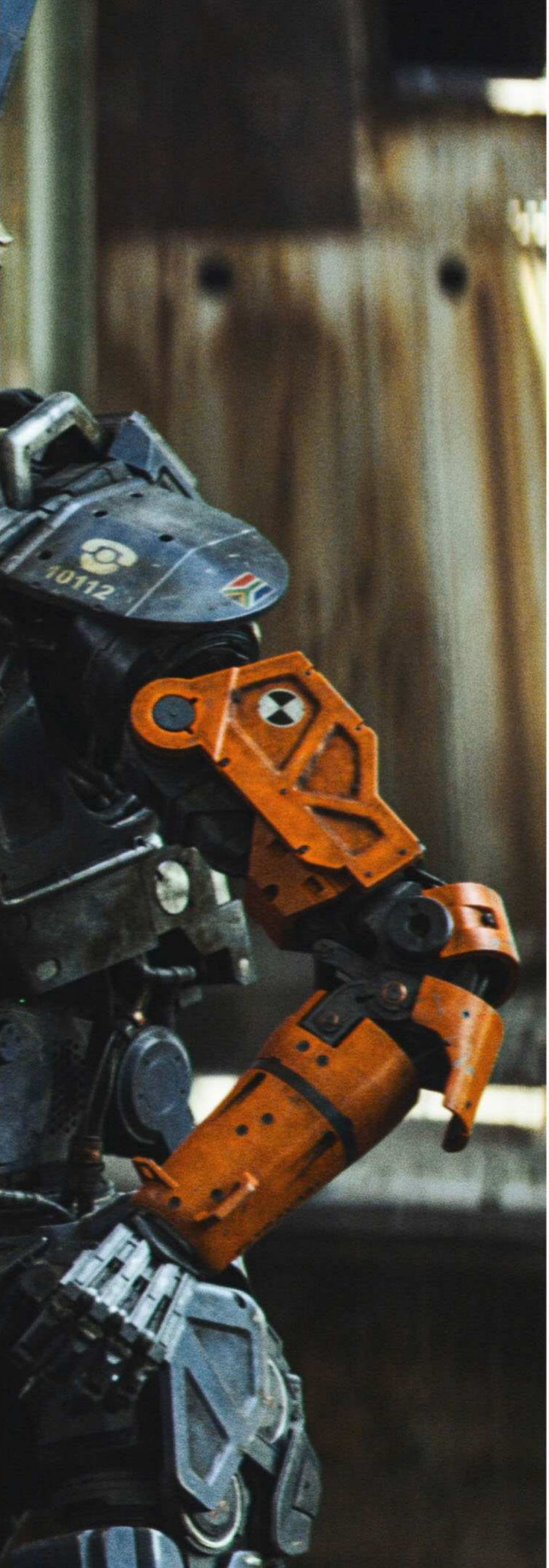
‘CHAPPIE’ TOPS SLOW WEEKEND, ‘UNFINISHED BUSINESS’ TANKS

Neither a hyper-intelligent robot nor Vince Vaughn could save the box office this weekend, which is down 38.5 percent from the same weekend last year, according to Sunday estimates from box office firm Rentrak.

While Neill Blomkamp’s R-rated “Chappie” might have taken the No. 1 spot in its 3,201 theater debut, its modest $13.3 million gross is hardly anything to celebrate. It’s a career low for Blomkamp, whose previous films “Elysium” and “District 9” debuted at $29.8 and $37.4 million, respectively.

Distributor Sony remains optimistic about its $49 million film about a police robot (voiced by Sharlto Copley) that learns how to think and feel.

“It certainly opened in our realm of expectations for it for the weekend,” said Rory Bruer, Sony’s president of worldwide distribution. He noted that the demographic breakdown of 60 percent male and 57 percent under 30 was good for the film.



Sony and its subsidiaries have released all three of Blomkamp's films. "I certainly believe, like Neill's other movies, that it's going to have a really strong multiple, and we're going to come out fine on the movie," Bruer said.

The R-rated Vince Vaughn comedy "Unfinished Business" fared even worse, opening at No. 10 to a dismal $4.8 million. The $35 million film about a chaotic European business trip also stars Dave Franco and Tom Wilkinson.

In its second weekend in theaters, Will Smith's "Focus" fell an estimated 46 percent to take second place with $10 million, bringing its domestic total to $34.6 million.

"These are not exactly world class numbers," said Paul Dergarabedian, Rentrak's senior media analyst. "This is two weekends in a row where we've seen original R-rated movies just not resonate with audiences with `Focus' last weekend and `Chappie' this weekend."

One bright spot was Fox Searchlight's retiree comedy "The Second Best Exotic Marigold Hotel," which opened in third place with a strong $8.6 million from 1,573 locations.

"It's one of the very rare instances of an indie sequel. You normally don't see that," Dergarabedian said. The PG-rated film, which reunites Judi Dench, Maggie Smith and Bill Nighy, will be expanding to about 1,800 screens next weekend.

The first film was somewhat of a sleeper hit in 2012, grossing $46.4 million domestically on a budget of $10 million.

Holdovers "Kingsman: The Secret Service" and "The SpongeBob Movie: Sponge Out of Water" rounded out the top five with $8.3 million and $7 million, respectively.

"This is the proverbial calm before the storm. We're still on track for a massive, record-breaking year. But there are going to be a lot of casualties


CHAPTIE
TEST
TETRAVAAL



along the way, and we're seeing that right now," Dergarabedian said.

Estimated ticket sales for Friday through Sunday at U.S. and Canadian theaters, according to Rentrak. Where available, the latest international numbers for Friday through Sunday are also included. Final domestic figures will be released Monday.

1. "Chappie," $13.3 million ($13.7 million international).

2. "Focus," $10 million ($17.7 million international).

3. "The Second Best Exotic Marigold Hotel," $8.6 million ($5.6 million international).

4. "Kingsman: The Secret Service," $8.3 million ($17 million international).

5. "The SpongeBob Movie: Sponge Out of Water," $7 million ($9.6 million international).

6. "Fifty Shades of Grey," $5.6 million ($17.7 million international).

7. "McFarland, USA," $5.3 million.

8. "The Lazarus Effect," $5.1 million ($700,000 international).

9. "The DUFF," $4.9 million.

10. "Unfinished Business," $4.8 million ($2.6 million international).



Estimated ticket sales for Friday through Sunday at international theaters (excluding the U.S. and Canada), according to Rentrak:

1. “Jupiter Ascending,” $25.3 million.

2. “Big Hero 6,” $19.6 million.

3. “Focus” and “Fifty Shades of Grey,” $17.7 million each.

4. “Kingsman: The Secret Service,” $17 million.

5. “American Sniper,” $14.6 million.

6. “Chappie,” $13.7 million.

7. “From Vegas to Macau II,” $10 million.

8. “The SpongeBob Movie: Sponge Out of Water,” $9.6 million.

9. “Wolf Totem,” $9.5 million.

10. “The Second Best Exotic Marigold Hotel” and “Paddington,” $5.6 million.


CRUSH
PULL



CHAPPIE SHINES A LIGHT ON ROBOT INTELLIGENCE

MIXED CRITICAL AND COMMERCIAL FORTUNES FOR SCI-FI FLICK


CRUSH
PULL



SOFT BOX OFFICE DEBUT FOR BLOMKAMP'S LATEST

Johannesburg-born Neill Blomkamp has already built quite the career in his 35 years on earth. Known for his documentary-style, handheld observational cinema technique, he has enjoyed decent big screen success with District 9 and Elysium, and now, he's back with another science fiction film: Chappie. Its box office return hasn't been amazing, and the critical reviews have been mixed, but it has certainly reopened the debate on where robots belong in our lives - and the role that they will play in generations to come.

Chappie has a screenplay written by Blomkamp and Terri Tatchell, with its origins in the director's 2004 short film Tetra Vaal. With a cast including such stars as Sharlto Copley, Dev Patel, Jose Pablo Cantillo, Sigourney Weaver and Hugh Jackman to name just a few, the film would seem to have all of the ingredients for success.

That sense of promise extends to the plot, which centers on a near future in which a mechanized police force patrols crime. However, the theft of one police droid - Chappie - and the new programming that it is subsequently given **results in it becoming the first robot with independent thoughts and feelings**. Efforts are subsequently made by powerful, destructive forces - who perceive Chappie to be a risk to mankind and order - to ensure that he is the last of his kind.


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NOT THE BEST BOX OFFICE FORTUNES

Released across the United States on March 6 after its March 4 New York premiere, **Chappie hit the top spot at the nationwide box office in its first weekend**. That may seem like decent cause for celebration on its own, but with North American box office revenue almost 40 per cent lower than the same time a year earlier, it wasn't the most encouraging of victories. The movie took a soft $13.3 million from 3,201 theaters,

compared to the at least $15 million that it was tipped to amass by Hollywood observers, and the $14 million that Sony had reportedly expected.

The final figure was still declared to be within the realm of expectations by Sony distribution chief Rory Bruer, who commented: "Neill is a gifted filmmaker, and Chappie is a great character. I do think people will be talking about this movie for some time to come." There have also been some suggestions that a lot of R-rated competition could have contributed to the subdued figure, despite relatively few of those rival films being aimed at males.

How did Chappie's main commercial competition do? Fox Searchlight's The Second Best Exotic Marigold Hotel admittedly performed well, only playing in 1,573 theaters and yet still taking $8.6 million, meaning that it was only beaten by Chappie and Will Smith's Focus, which mustered $10 million in its second weekend. But the Vince Vaughn comedy Unfinished Business flopped, only managing $4.8 million from 2,777 theaters.

Better comparisons may be drawn with Blomkamp's own past box office feats. It was District 9 that put him on the map in this regard back in August 2009, racking up $37.4 million on its debut weekend, while 2013's Elysium achieved $29.8 million when it opened that August. That Chappie has been so muted in comparison isn't ideal news for the man who has been slated to direct the next Alien movie.



Image: Stephanie Blomkamp

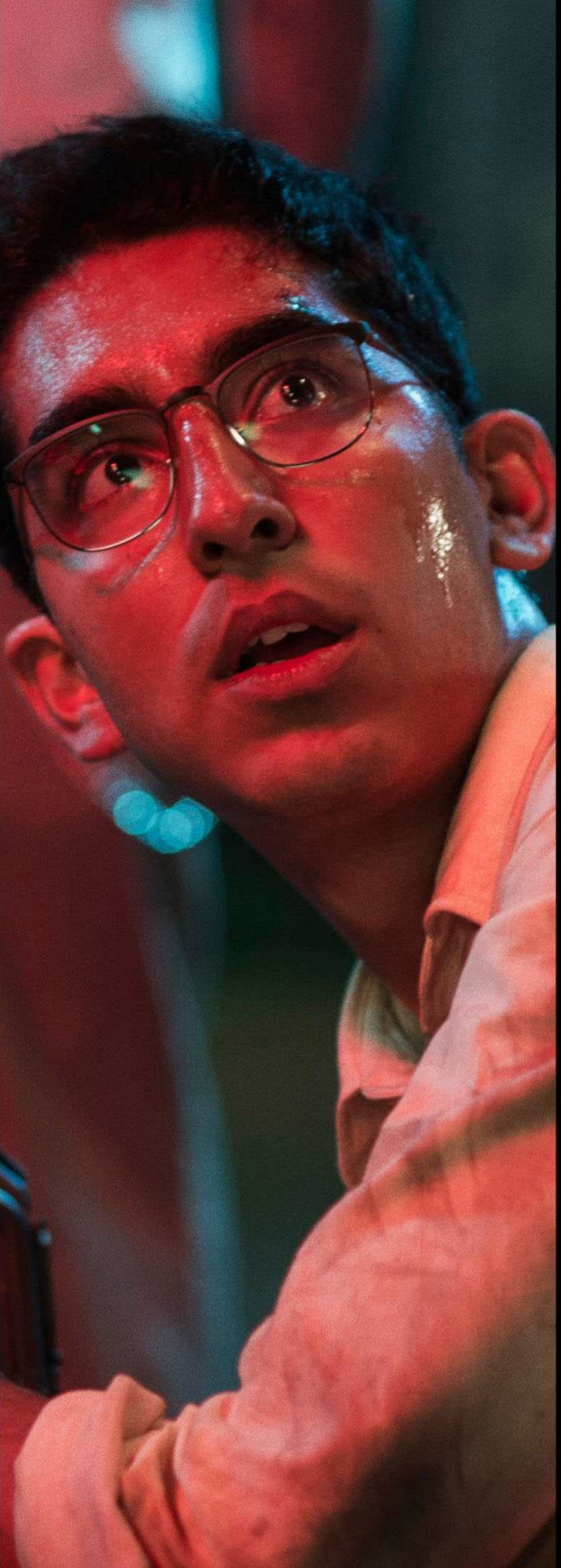




Image: Columbia Pictures


HI-TEK
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Image: Stephanie Blomkamp



WHAT CRITICS HAVE MADE OF CHAPPIE

With a decent **7.4/10 rating on the IMDb website** but also a rather less positive 29 per cent 'Tomatometer' score on Rotten Tomatoes, **it's clear that Chappie has divided opinion among professional and amateur critics alike**. The Register reviewer Brid-Aine Parnell was a good example of the more complimentary observer, declaring that the director had "**recovered from his Elysium stumble with this cross between Pinocchio, Short Circuit and Robocop**, which brings a whole lot of heart to the dystopian AI future trope."

But of course, not everyone was so glowing. A.V. Club writer A.A. Dowd suggested that Blomkamp "could use a hard reset" on the evidence of Chappie, which he described as a "rusty AI story" that was **"basically just District 9 with a new coat of paint; it's distinguished only by the jabbering, irritating personality of its title character."** He added that while the movie was originally said to be a change-of-pace "comedy thing" for the writer-director, "self-parody" might have been a more appropriate term.

Another largely negative review was that of The Hollywood Reporter's Todd McCarthy, who reckoned it was "a film well endowed with major [irritants], notably: unappealing one-note characters, retread concepts, implausible motivations and a ludicrous survival rate given the firepower expended upon the central figures. **After the surprise and promise of District 9, this represents**

a further downward step for director Neill Blomkamp in the wake of the highly uneven Elysium."

HOLLYWOOD'S ROBOT OBSESSION CONTINUES

However, Chappie is so much more than another science fiction flick with uneven reviews: it's a science fiction flick once more centered around robots, which have proved such a consistently good value subject for Hollywood directors and scriptwriters down the years. But why? What is it about the robot that has led to its appearance in seemingly every other big film from Metropolis, Blade Runner and Terminator to Real Steel, Robocop and WALL-E?

For an at least partial answer to that, one only needs to look to the ongoing debate about artificial intelligence and the role that it could have in our lives in the years to come. The very plot of Chappie touches on the fears that many of us have about robots potentially 'taking over the world', and how we can integrate robots and technology into our lives in ways that serve human interests instead of being a detriment to them.

Stephen Hawking was just one observer to suggest that "**the development of full artificial intelligence could spell the end of the human race...** it could take off on its own, and re-design itself at an ever increasing rate." Bill Gates has been another to voice such concerns, while Elon Musk has even gone as far as donating $10 million for research to be


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Image: Stephanie Blomkamp

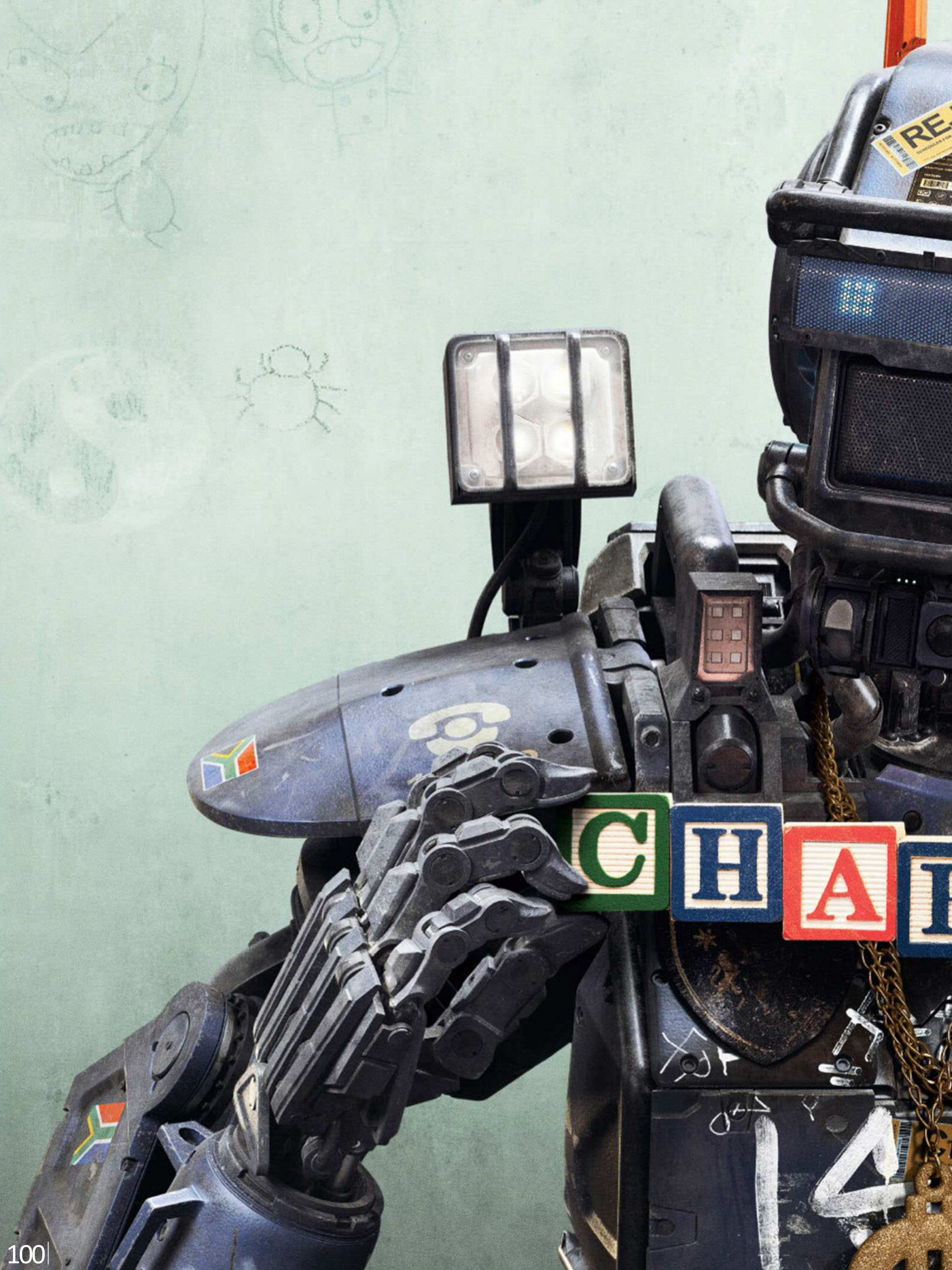
"beneficial to humanity" due to his view that AI is our "biggest existential threat".

One key role that Hollywood has played in its production of robot-centered movies like the aforementioned - **in addition to such other recent and upcoming movies as Ex Machina and Avengers: Age of Ultron** - is shining a light on how complicated the ethics surrounding AI really are. Chappie's tale of the world's first robot police force has helped to draw attention once more to debates about not only AI, but also robot responsibilities and rights.

THE SERIOUSNESS OF THE ROBOT THREAT

More and more often, discussions are taking place about the threat that robots and artificial intelligence may pose to human beings in real life. These have long revolved around the idea that robots could take our jobs and compete with us for resources. Worse than that, there are fears that robots - such as Ultron in the latest installment of The Avengers series - could eventually actively seek to destroy humanity.

Once upon a time, the fear might have been of computers taking over the world, and of course, that has effectively come to pass. It remains to be seen whether the same could occur with sentient robots, but with recent developments including scientists teaching robots to lie and a Google-helmed neural network that has gained the ability to learn on its own, such fears are surely understandable.


CHA



Chappie, while not the most critically acclaimed or commercially successful robot movie that has ever existed, is nonetheless extremely relevant from a subject point of view in the year 2015 - right down to the laws that could be passed to protect robots in a future age when extremely sophisticated, even sentient, artificial intelligence is the norm. That factor alone may be sufficient to make Chappie worth a watch at your local theater. ■

by Benjamin Kerry & Gavin Lenaghan







Carrie no Longer CIA Officer in Next Season of 'Homeland'

Time will fly between the fourth and fifth season of the Showtime spy drama "Homeland," the series' executive producer Alex Gansa said.

"We're going to take about a two-year forward jump," Gansa said Friday at the opening night of PaleyFest, the annual TV celebration at the Dolby Theatre.

On the purple carpet, Gansa said the next "Homeland" season will be filmed in Europe, most likely in Berlin. He said the setting would be Germany.





The fourth season of “Homeland” was shot in Cape Town, South Africa, which doubled for Islamabad and Kabul.

Gansa later told the PaleyFest audience that CIA officer Carrie Mathison, played by series star Claire Danes, will no longer be an intelligence officer.

Many of the “Homeland” crew members said the fourth season was critical to the series, given the death of the character of Brody, portrayed by Damian Lewis, on the third season. So the show got a “reboot,” said director Lesli Linka Glatter, referring to the fourth season’s new plot direction and darker-than-ever twists.

Showtime renewed the show for a fifth season in November.

PaleyFest organizers said about 20,000 fans were expected over the course of the 10-day festival.



Modernizing 'Cinderella' with Humanity and The Right Stars

Everyone knows the tale of Cinderella.

The story of the beautiful girl who is forced into servitude by a wicked stepfamily, transformed for a night by magic, and saved by a nameless prince has been around for centuries. But while "Cinderella" is ingrained in the world's consciousness, it's also as outdated as a fairy tale can be.

So why are audiences now getting an expensive retelling of the passé bedtime story, 65 years after Disney released its animated classic and just months after the screen version of "Into the Woods" poked fun at the idea of insincere princes and delusional princesses?



For one, Disney's live-action adaptations of its animated properties have become big business for the studio. Between "Alice in Wonderland" (2010) and "Maleficent" (2014), Disney has grossed nearly $2 billion worldwide from mining their archives for material to update. The studio already has a live-action "Beauty and the Beast" and an "Alice" sequel in development.

And yet, despite the too-obvious business objectives, there is nothing cynical about the latest "Cinderella," which hits theaters on Friday.

"I wanted Cinderella, without being entirely a dreamer, to see life not as it is but what it could be," says director Kenneth Branagh, who was excited to get the heroine out of a "time warp."

To cast his leads, Branagh applied the same theory as he did when helping to pick Chris Hemsworth for "Thor": Choose relative unknowns. He landed on Lily James of PBS's "Downton Abbey" and Richard Madden, a vet of HBO's "Game of Thrones."

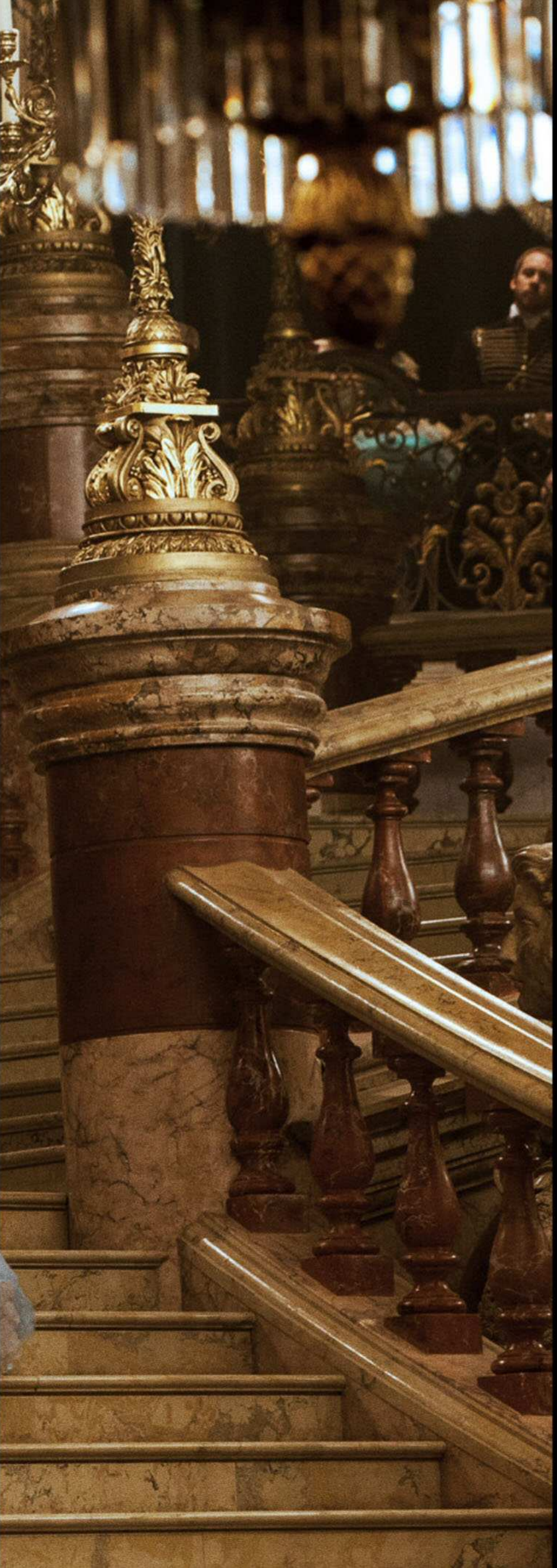
Instead of making "Cinderella" dark and gritty or dystopian, which Branagh believes have become clichéd, he and screenwriter Chris Weitz ("About a Boy") imagined a world where she's guided by a steadfast belief in kindness. It's a message that Ella learns as a child and holds dear as things worsen under the rule of her spiteful stepmother (Cate Blanchett) and vain, doltish stepsisters (Holliday Grainger and Sophie McShera).

The film succeeds because of its sincerity.

"We couldn't ever jump out of the movie and say, `You know, this is a bit silly and we're much cooler than this, by the way.' We're daring to take this seriously," Branagh said in a joint interview.

Branagh encouraged James to read Mohandas Gandhi's works and other writings on spiritual journeys to prepare for her role, hoping that she could incorporate the idea of nonviolent resistance into the character. "We present this world where we see the grown-up Cinderella for





the first time reading a book. There's a curious mind in the house. It's legit for her to have a sophisticated response to her position," Branagh said. "The old fashioned view of a damsel in distress who needs a man to come and save her from her life is irrelevant and not a message we should be telling children these days," added Madden.

But Cinderella isn't the only one given depth. All the characters are crafted with complexities, including the prince.

"I just wanted to make a man who was worthy of Cinderella's affections and love. She is this amazing, strong, brave woman. She doesn't need the prince," Madden said.

The leads are lively and excitable together, even after weeks of international travel and hotel-bound press sessions and the knowledge that their promotional tour is not even close to finished.

"Well Disney gives us these shots every morning…," joked Madden of his boundless energy.

On the screen, their PG-rated chemistry is undeniable. Branagh orchestrated things so that they didn't interact much before filming. He even planned out the shoot to begin with their first encounter.

"Ken wanted to capture the energy of two young people meeting for the first time," said James.

To make things even more uncertain, Branagh put both on horseback and had them circling one another throughout the scene, allowing them the freedom to improvise.

"It added a tension which was good for the scene," said Branagh. "The audience intuits that it seems to be happening before our very eyes."

While Madden and James do seem enormously comfortable with one another, their off-screen relationship is a professional one. During a photo





shoot, James was asked to pose with one hand on Madden's chest. "But doesn't this make us look like a couple?" she asked. "Like, Lily and Richard, not the Prince and Cinderella."

In addition to his leads' onscreen relationship, Branagh was especially consumed with doing justice to the ball.

Production designer Dante Ferretti ("The Aviator") transformed the 007 soundstage at London's Pinewood Studios into a grand, three-story ballroom, complete with 5,000 hand-lit oil candles and 17 custom-made chandeliers for Cinderella's big moment. And costume designer Sandy Powell ("Shakespeare in Love") labored to build a dress for the occasion.

In the end, Powell created nine different versions of the airy blue confection, each boasting over 10,000 Swarovski crystals, 270 yards of fabric and three miles of hems.

While the visuals were designed for ultimate impact, the logistics of actually dancing with the delicate garment proved unwieldy at best.

"There are three of us in this relationship: Cinderella, the prince and the dress," Madden said. "The dress tried to keep us apart."

"Basically Richard would only have to look at it and it would rip," added James.

"I have that effect on women," Madden responded with a wink.



Movies & TV Shows

Rotten **Tomatoes**

CERTIFIED FRESH 65%



iTunes Preview

by Francis Lawrence
Genre: Action & Adventure
Released: 2014
Price: $19.99

1282 Ratings

The Hunger Games: Mockingjay - Part 1

The first of two films based on the Suzanne Collins novel Mockingjay, the final book in The Hunger Games trilogy, this latest Francis Lawrence-directed epic picks up the story of two-time Hunger Games survivor Katniss Everdeen - portrayed by Lawrence - as she finds herself in District 13. She soon becomes The Mockingjay, the symbolic leader of the rebellion.

FIVE FACTS:

1. Other members of the cast include Josh Hutcherson, Liam Hemsworth, Woody Harrelson, Elizabeth Banks and Julianne Moore.

2. Principal photography and filming took place in Atlanta, Paris and Berlin.

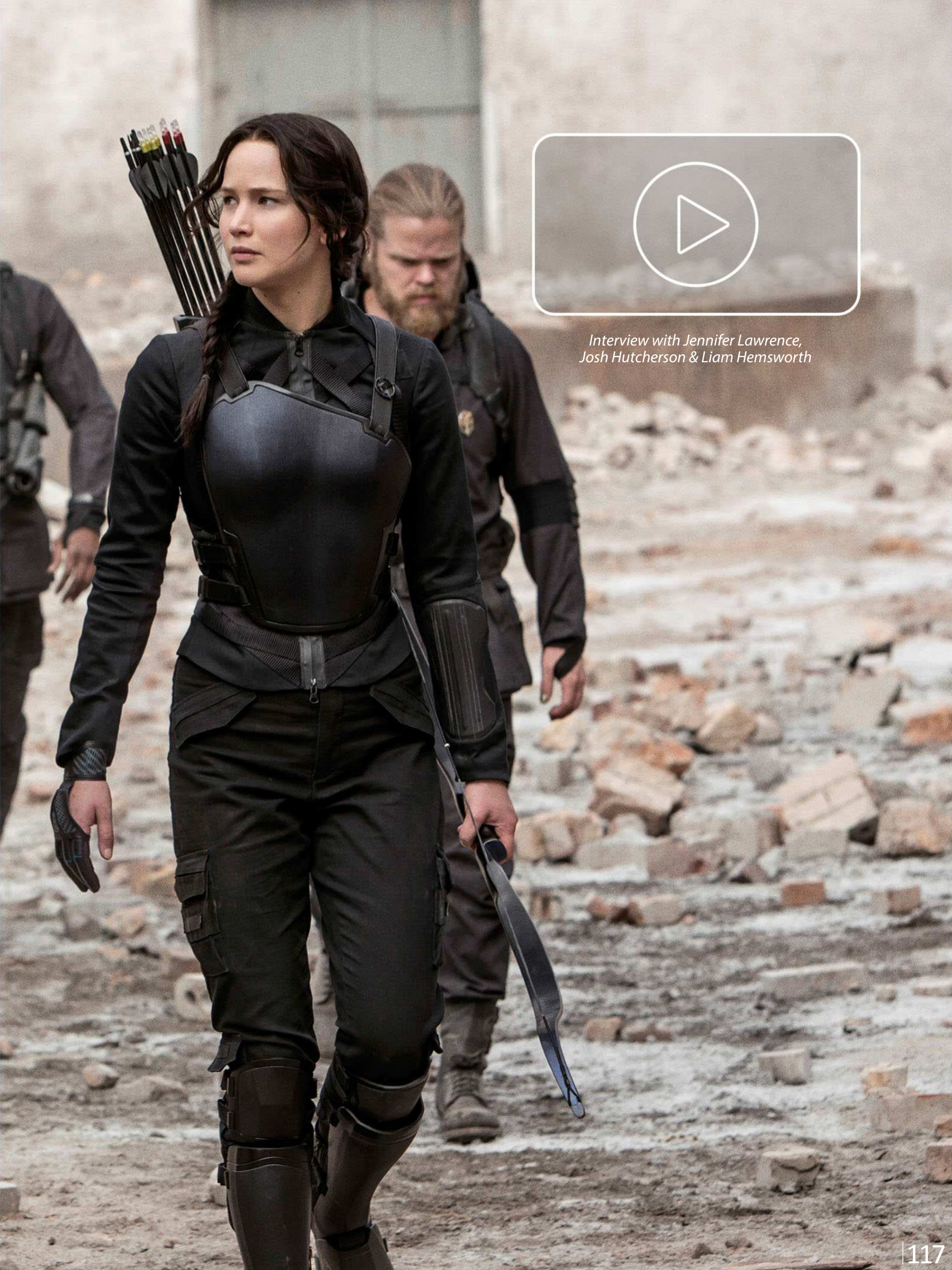
3. Lorde's "Yellow Flicker Beat", from the film's soundtrack, received nominations for Best Original Song at the Critics' Choice Movie Awards and Golden Globe Awards.

4. The movie **grossed $751,926,344 worldwide**.

5. The film will be followed by The Hunger Games: Mockingjay - Part 2 in November.

See more in iTunes





Interview with Jennifer Lawrence,
Josh Hutcherson & Liam Hemsworth

Foxcatcher

This Bennett Miller-directed biographical true crime drama film has its loose basis in the events surrounding John E. du Pont's 1986 recruitment of the sibling wrestlers who had claimed gold medals at the U.S. Olympics of two years earlier, Mark and Dave Schultz, to assist in the coaching of American wrestlers. It also covers Dave's subsequent murder by du Pont in 1996.

FIVE FACTS:

1. The film **was nominated for three Golden Globe Awards, including Best Picture**.

2. It **was also nominated for five Oscars at the 2015 Academy Awards**.

3. It **grossed $12,096,300 in the United States**.

4. Most of the movie was filmed in the Pittsburgh metropolitan area.

5. Cast members include Steve Carell as du Pont, Channing Tatum as Mark Schultz and Mark Ruffalo as Dave Schultz.





iTunes Preview

by Bennett Miller
Genre: Drama
Released: 2014
Price: $14.99

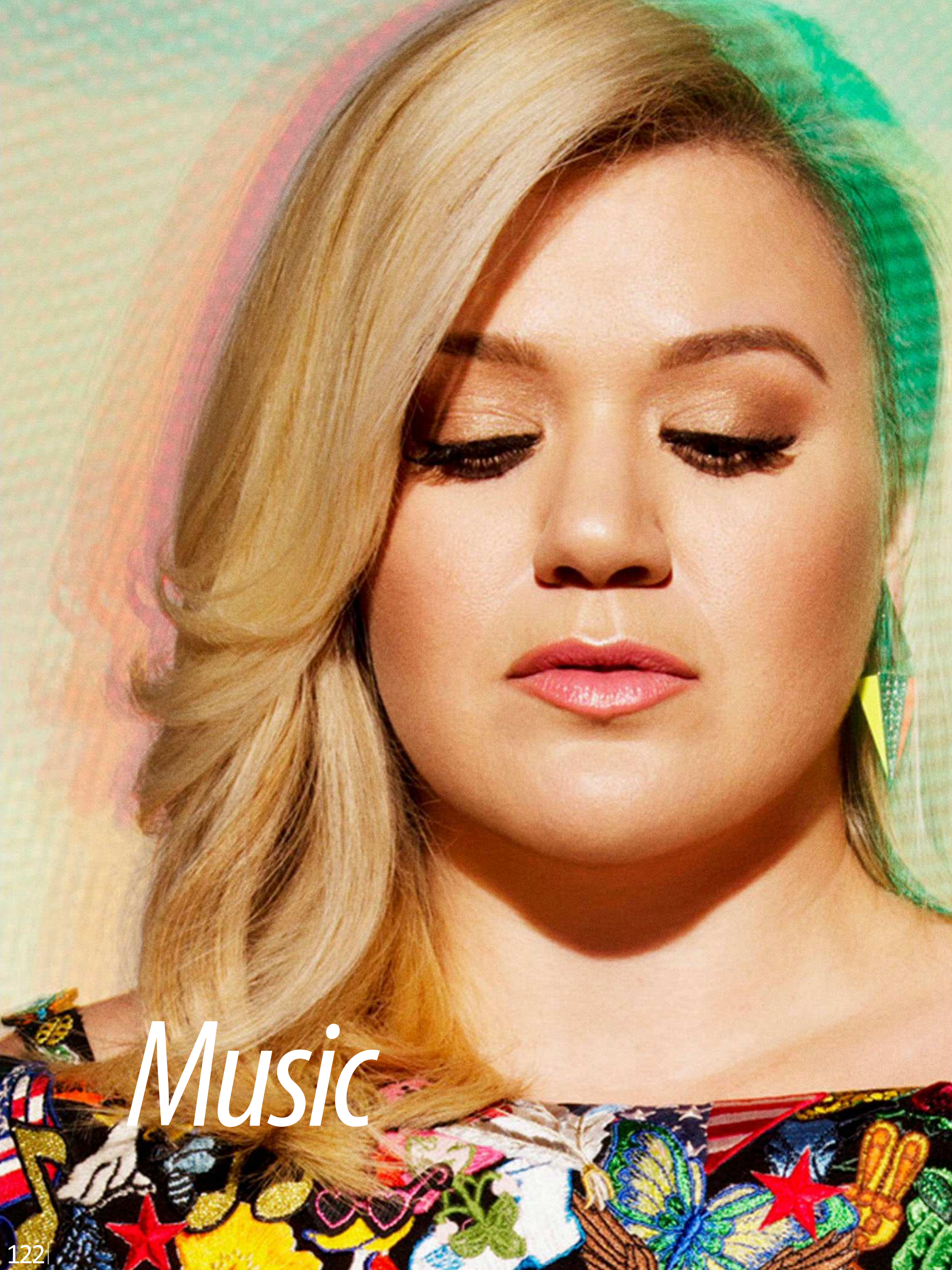
★★★★★
131 Ratings

Trailer



Interview with Steve Carell, Channing Tatum & Mark Ruffalo


FOXCATCHER
WRESTLING



Music



iTunes **Preview**

Genre: Pop
Released: Feb 27, 2015
16 Songs
Price: $12.99

★★★★★
1317 Ratings

Piece By Piece (Deluxe Version)

Kelly Clarkson

The inaugural American Idol has come a seriously long distance since that star-making triumph in 2002, and for evidence of that, one only needs to give this especially intimate seventh studio album a listen. It involves her joining forces once more with such past collaborators as Greg Kurstin, Jesse Shatkin and Chris DeStefano.

FIVE FACTS:

1. Kelly Brianne Clarkson was born in Fort Worth, Texas on April 24, 1982.

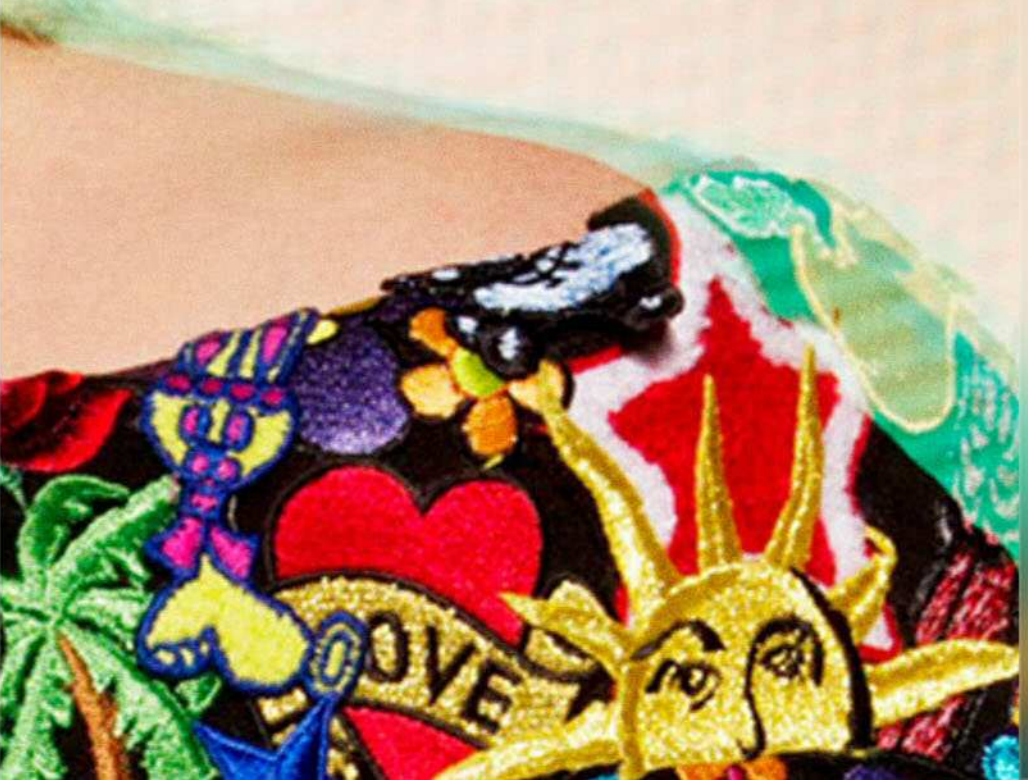
2. She topped the US Billboard Hot 100 with her first single, "A Moment Like This", in 2002.

3. Hampered in her own songwriting efforts by pregnancy, Clarkson enlisted new songwriters for Piece by Piece, including Sia, Matthew Koma, Mozella and Semi Precious Weapons lead singer Justin Tranter.

4. The new album's emphasis on electropop and electronic dance marks a departure from the predominant pop rock sound of Clarkson's previous studio albums.

5. A supporting tour will commence on July 11, 2015.

Heartbeat Song



See more in iTunes



Interview with Kelly Clarkson

KELLY CL


LARKSON
PIECE BY PIECE

The Firewatcher's Daughter

Brandi Carlile

Singer-songwriter Brandi Carlile's first studio album since 2012's Bear Creek sees her resume her relationship with her producers, Tim and Phil Hanseroth, who she's been working with for a decade now. The end result is her most immediate and energetic album, right down to it being recorded almost entirely in first takes.

FIVE FACTS:

1. Brandi M. Carlile was born in Ravensdale, Washington on June 1, 1981.

2. Her first album, 2005's Brandi Carlile, topped the US Folk chart.

3. She is especially well-known for her 2007 single "The Story", from her album of the same name.

4. Carlile's music has straddled many genres, including pop, rock, alternative country and folk.

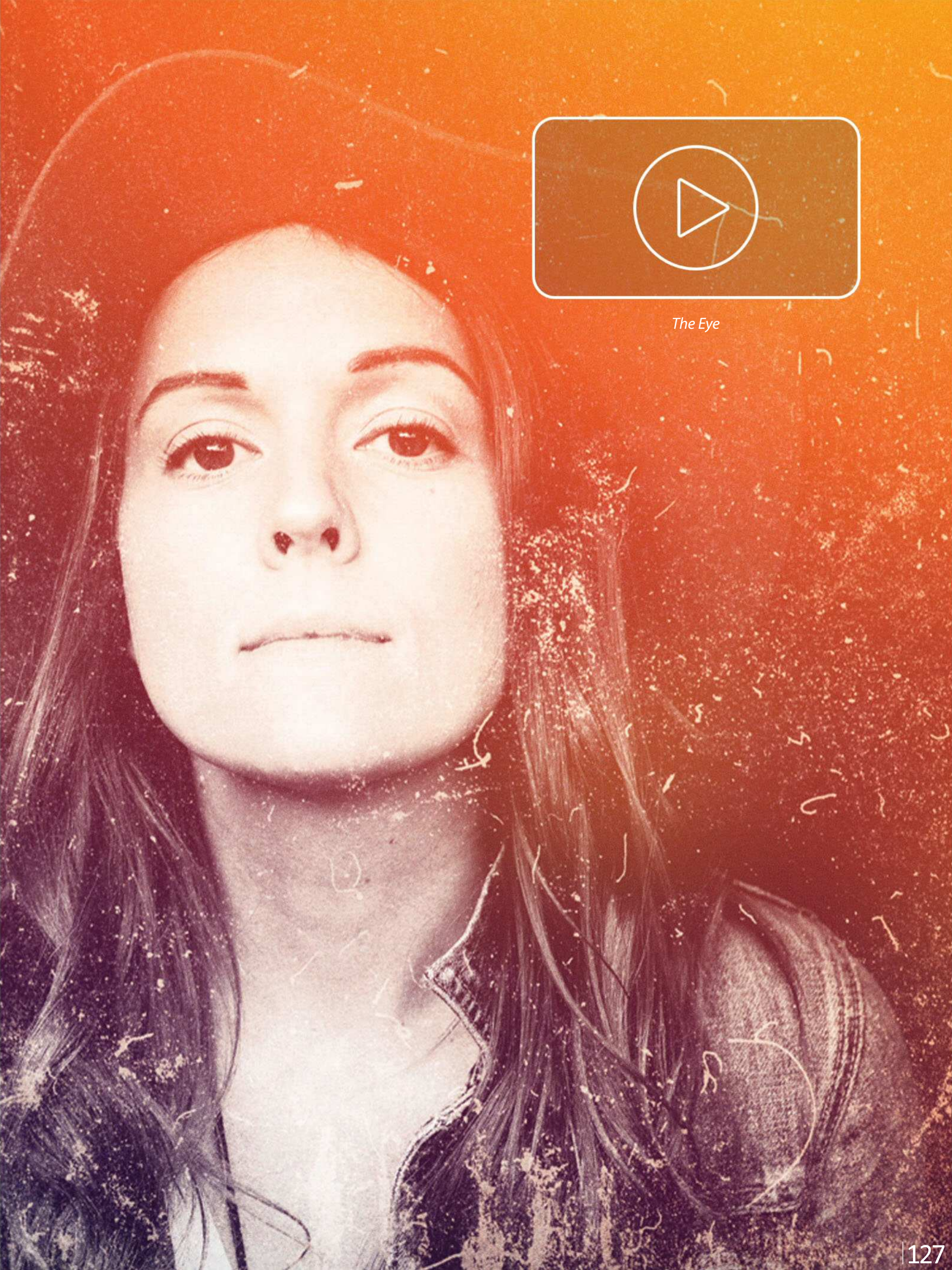
5. Her cited musical influences include Patsy Cline, Elton John, Freddie Mercury, Thom Yorke and Roy Orbison.



iTunes Preview

Genre: Singer/Songwriter
Released: Mar 03, 2015
12 Songs
Price: $9.99

★★★★★
316 Ratings



The Eye



Wherever Is Your Heart (Live)





Ben Stiller, Owen Wilson Hit Valentino for 'Zoolander 2'

To deafening cheers and a stunned celebrity front row, Owen Wilson and Ben Stiller closed Valentino's show during Paris Fashion Week Tuesday by storming the catwalk in a headline-grabbing stunt to announce the decision to make "Zoolander 2."

Meanwhile, Karl Lagerfeld spent the earth to recreate a giant fully-functioning French brasserie inside the Grand Palais - replete with silver platter waiter service - to showcase Chanel's latest looks.

Here are the highlights of the fall-winter 2015 ready to wear collections:





ZOOLANDER 2 ANNOUNCED IN FITTING STYLE

To great bravado, the two Hollywood stars reprised their roles as male models Derek Zoolander and Hansel, immortalized in the hugely popular 2001 movie, on the catwalk for Valentino's show.

It stunned celebrity guests that included Nicky Hilton and actress Kate Mara.

The sequel will hit U.S. movie theaters on Feb. 12, 2016, Paramount Pictures said in a statement. It said Stiller and Wilson will again star in the movie, which will be written by Justin Theroux and directed by Stiller.

Stiller appeared in a dark electric blue suit-and-tie ensemble with a navy trenchcoat. Wilson, sporting shaggy long blond locks, strutted in a shiny light blue pajama print outfit with blindingly white sneakers, topped off with an eggshell blue trench coat.

It was such a surprise that the audience immediately whipped out their phones to catch the moment.

VALENTINO'S BLACK MOOD

Black was the touchstone for designers Maria Grazia Chiuri and Pierpaolo Piccioli who produced a beautiful fashion ode to women for their Valentino collection.

It was a bold start - a series of cinched-waist silhouettes in black and white geometric stripes and checks merged into some beautiful trompe l'oeil bibs that flattened the chest with loose pants.

Later, there were references to two women celebrated in the program notes: artist Gustave Klimt's companion Emilie Louise Floge, and David Hockey's Sixties muse Celia Birtwell. Birtwell provided inspiration for the decorative Swinging Sixties embellished lace A-line mini dresses,



and Floge's influence was seen in fastidiously embellished long-line and column dresses that featured bold Klimt-like patterns in bright blues, reds and oranges.

The inclusion of the Zoolander troop was a nice touch, and shows that this age-old house doesn't take itself too seriously.

WORKAHOLIC LAGERFELD TAKES A JOB BEHIND A BAR

Karl Lagerfeld was caught moonlighting as a barman at "Brasserie Gabrielle" in Paris on Tuesday - but never fear, Chanel's couturier hasn't given up his day job.

The 81-year-old workaholic designer was merely posing for the press at the giant French brasserie he recreated inside the Grand Palais for Chanel's latest ready-to-wear display.

And what a fall-winter show it was.

French waiters walked with silver platters past brass champagne bars, bistro tables, newspaper stands and huge revolving doors. The models, led by Cara Delevigne, soon followed in long, colored textured jackets, on-trend pencil skirts, `60s check dresses, embroidered parkas and revamped vintage Chanel block heels.

It was a relaxed affair, with some models even taking the time to chill at tables marked "reserved." The realism of the set was astounding with its coffee machines and "no mobile phones" signs - and even, said the designer, down to the fact that the models just had coffee.

Lagerfeld's designs showed off outstanding details. The black-and-white `50s block shoe - a black toe on a thick square heel - defined the show, a look that Lagerfeld resurrected from the Coco Chanel archive for the first time ever.

There were several fantastic plays on the "penguin"-like French waiter and French maid uniforms ubiquitous among Paris' posher restaurants.





A black menswear jacket came with a bowtie and a voluminous white silk ruffled skirt. Elsewhere, white waiters' bows were abstract and embroidered on a loose, diaphanous skirt. And some must-have clutch bags were in the shape of stacked plates.

IRIS VAN HERPEN'S LIQUID SILVER

Dutch wunderkind Iris Van Herpen produced her strongest ready-to-wear collection to date, in a poetical show which merged organic shapes and geological micro-formations with unnatural-looking metallic textures.

It produced a play of subtle, but powerful, contradictions and confirms that Van Herpen, who won 2014's prestigious ANDAM fashion award, is now becoming an important player on the Paris ready-to-wear calendar.

The key to her success is where science meets art: the twinning of new technologies with a roaming creative mind.

Here, Van Herpen developed a translucent stainless steel weave that was seen in several incredible looks, including one where the skirt seemed to grow out of the model's back and curve round the front like a basket.

A trompe l'oeil transparent midriff section used material that contorted and shrunk the models' midriff, like great instant liposuction.

And then there were the "killer heels." They jagged shard of crystals, tied with leather bands, with no heel - produced using 3-D printing.

It was one of the most creative displays seen all season.



TOP 10 SONGS

UPTOWN FUNK (FEAT. BRUNO MARS)
Mark Ronson

THINKING OUT LOUD
Ed Sheeran

LOVE ME LIKE YOU DO (FROM "FIFTY SHADES OF GREY")
Ellie Goulding

FOURFIVESECONDS
Rihanna and Kanye West and Paul McCartney

EARNED IT (FROM "FIFTY SHADES OF GREY")
The Weeknd

STYLE
Taylor Swift

TIME OF OUR LIVES
Pitbull

TAKE ME TO CHURCH
Hozier

GDFR (FEAT. SAGE THE GEMINI & LOOKAS)
Flo Rida

I WANT YOU TO KNOW (FEAT. SELENA GOMEZ)
Zedd



TOP 10 ALBUMS

FIFTY SHADES OF GREY (ORIGINAL MOTION PICTURE SOUNDTRACK)
Various Artists

1989
Taylor Swift

X (DELUXE EDITION)
Ed Sheeran

SMOKE + MIRRORS
Imagine Dragons

SPRING BREAK...CHECKIN' OUT
Luke Bryan

SOUND & COLOR
Alabama Shakes

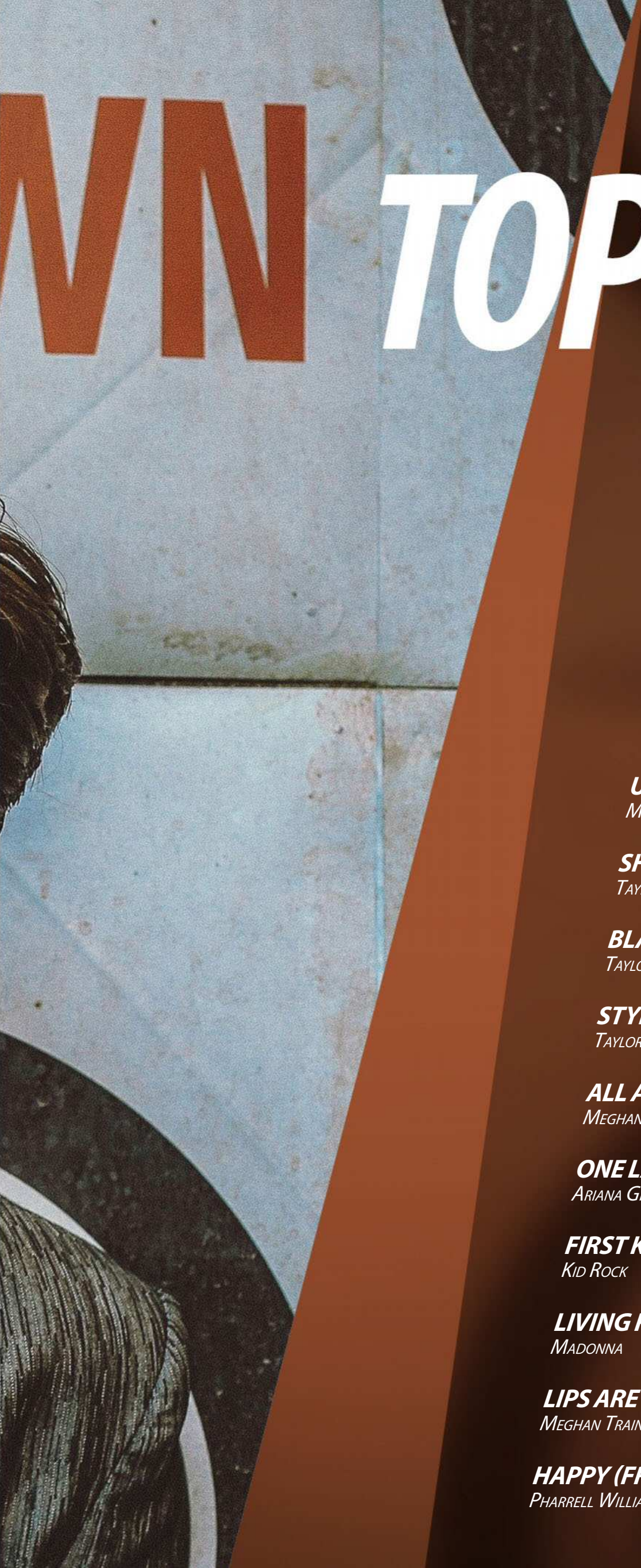
MONTEVALLO
Sam Hunt

AMERICAN BEAUTY / AMERICAN PSYCHO
Fall Out Boy

PIECE BY PIECE (DELUXE VERSION)
Kelly Clarkson

IN THE LONELY HOUR (DELUXE VERSION)
Sam Smith


UP TO
FUN



TOP 10 MUSIC VIDEOS

UPTOWN FUNK (FEAT. BRUNO MARS)
Mark Ronson

SHAKE IT OFF
Taylor Swift

BLANK SPACE
Taylor Swift

STYLE
Taylor Swift

ALL ABOUT THAT BASS
Meghan Trainor

ONE LAST TIME
Ariana Grande

FIRST KISS
Kid Rock

LIVING FOR LOVE
Madonna

LIPS ARE MOVIN
Meghan Trainor

HAPPY (FROM DESPICABLE ME 2)
Pharrell Williams


how
to
get
away
with



TOP 10 TV SHOWS

THE DISTANCE
The Walking Dead, Season 5

IT'S ALL MY FAULT
How to Get Away With Murder, Season 1

THE WANDERER
Vikings, Season 3

THE NIGHT LILA DIED
How to Get Away With Murder, Season 1

HERO
Better Call Saul, Season 1

STARING AT THE END
Grey's Anatomy, Season 11

CONNECTION LOST
Modern Family, Season 6

INTENT
Suits, Season 4

THEM
The Walking Dead, Season 5

THE INTIMACY ACCELERATION
The Big Bang Theory, Season 8

The Nig



TOP 10 BOOKS

THE GIRL ON THE TRAIN
Paula Hawkins

FIFTY SHADES DARKER
E L James

FIFTY SHADES OF GREY
E L James

FIFTY SHADES FREED
E L James

A THOUSAND ACRES
Jane Smiley

AMERICAN SNIPER
Chris Kyle and Others

FIFTY SHADES TRILOGY BUNDLE
E L James

THE NIGHTINGALE
Kristin Hannah

STILL ALICE
Lisa Genova

GONE GIRL
Gillian Flynn





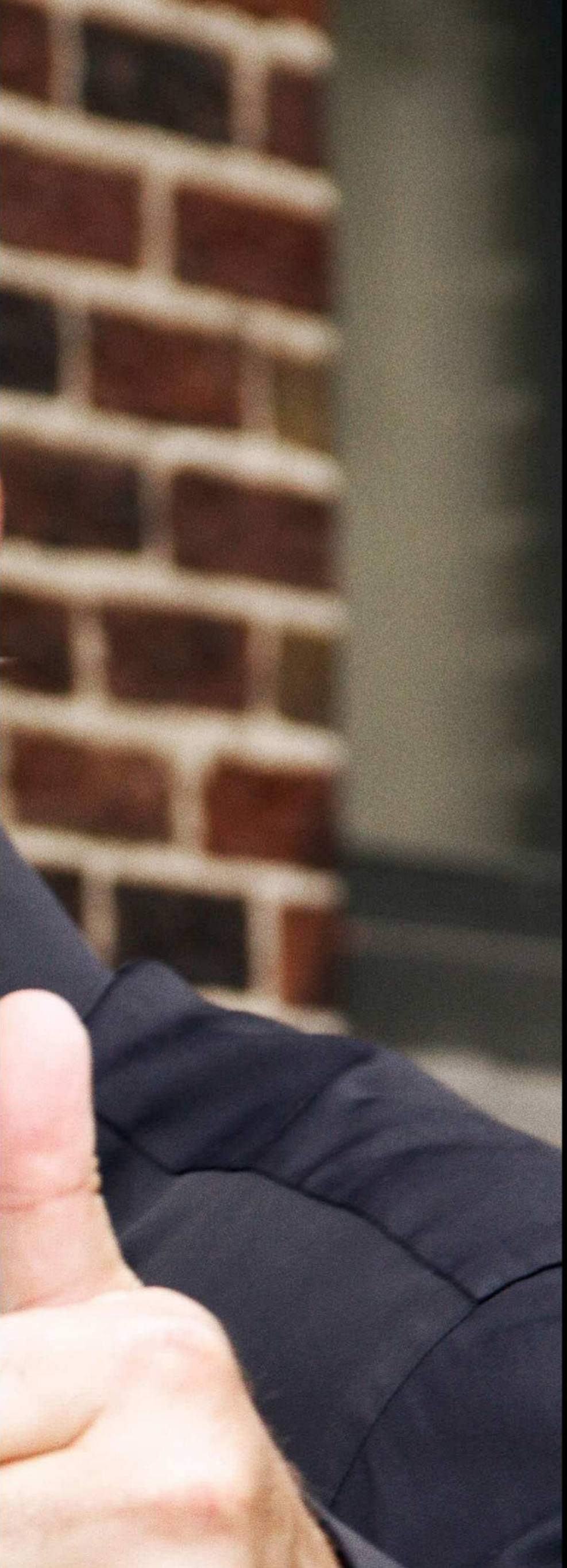
Dr. Phil: Bobbi Kristina Partner `Volatile' in TV Taping

Nick Gordon was “volatile” and emotionally distraught over hospitalized girlfriend Bobbi Kristina Brown during the taping of a “Dr. Phil” episode, series host Phil McGraw said.

“He said he had an enormous amount of guilt and pain” regarding Brown, McGraw recounted in an interview Monday.

The 22-year old daughter of the late Whitney Houston and Bobby Brown is fighting for her life in an Atlanta hospital after being found unresponsive Jan. 31 in a bathtub in her Georgia home.

McGraw said that Gordon entered a rehab facility immediately after the taping last week, which McGraw and the show described as an “intervention.” He said that Gordon was “clearly in an altered state of consciousness. I asked him if he was sober, and he said `No.’”



Gordon felt “it was his job to protect Krissy, as he calls her, and that he obviously had failed,” and he’s distressed because he’s been prevented from seeing her, McGraw said.

Gordon’s attorneys have said that Bobby Brown has consistently denied Gordon permission to visit her in the hospital. A lawyer for Brown said that Gordon was offered a potential opportunity if he agreed to certain conditions.

Gordon didn’t discuss what happened to Bobbi Kristina Brown and wasn’t asked about it for the episode airing Wednesday because it would have been inappropriate, McGraw said.

Randy Kessler and Joe Habachy, his attorneys, did not respond Monday night to requests for comment.

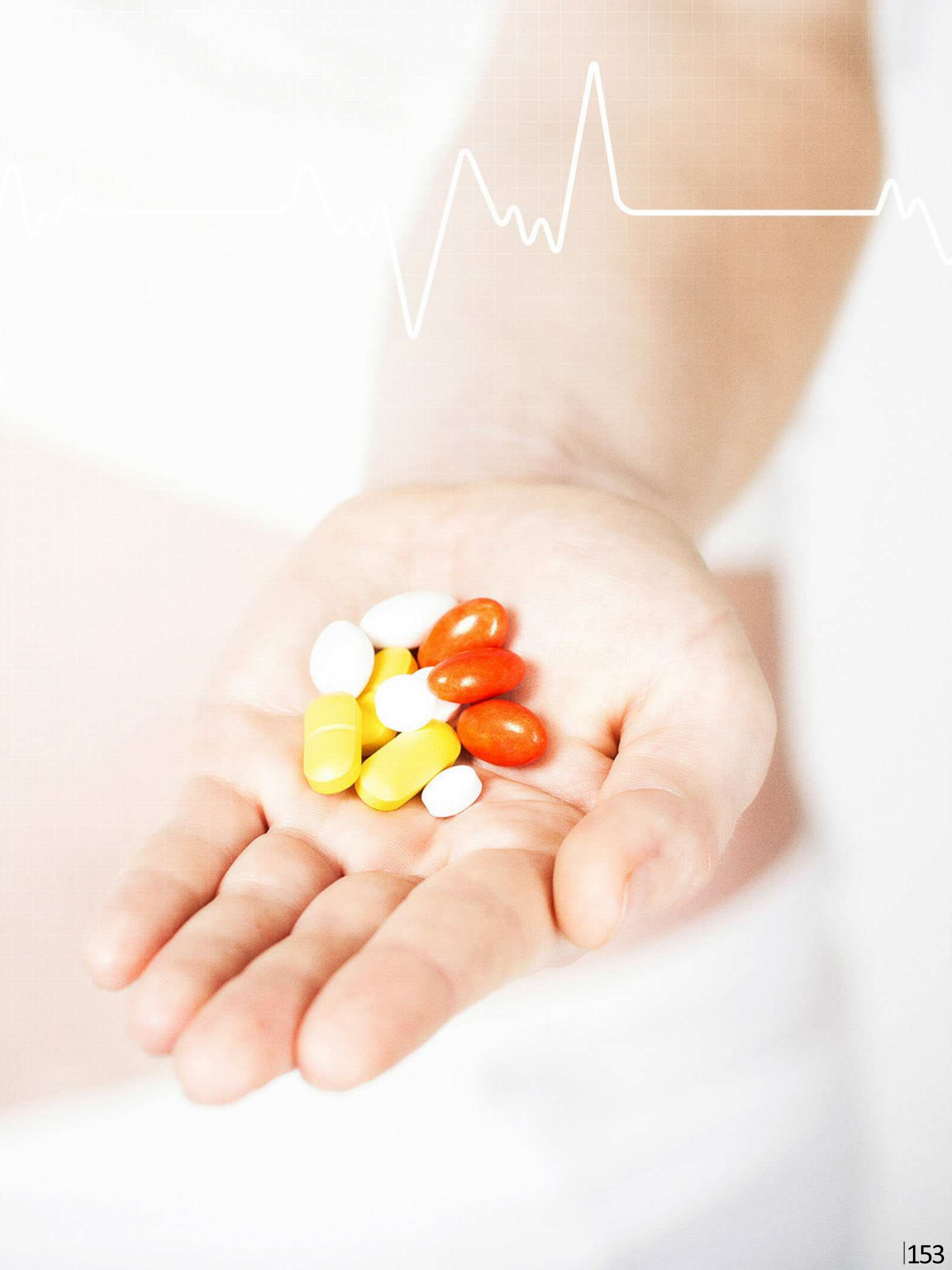
During the taping, Gordon veered between incoherence and sounding “normal,” McGraw said. At one point, he played a Whitney Houston song on his phone and started weeping.

Asked if the chaotic encounter for TV was helpful to Gordon, McGraw replied: “It got him safely tucked away and into rehab.”

Houston brought Gordon into her household as an orphan at the age of 12, raising him and her daughter after divorcing Brown in 2007. After Houston’s 2012 death - also after being found in a bathtub - Gordon and Bobbi Kristina went public with their romantic relationship.



MAKER OF KIDS' TYLENOL PLEADS GUILTY OVER METAL PARTICLES




TYLENOL
Pain Reliever
Fever Reducer
EXTRA STRENGTH
Contains:
Acetaminophen
325 CAPLETS - 500 mg each
Caplets
Contains no aspirin
TOUGH ON YOUR HEADACHE. EASY
Tylenol® won't irritate your stomach the way
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A subsidiary of Johnson & Johnson pleaded guilty Tuesday to a federal criminal charge that it sold over-the-counter infant's and children's liquid medicine containing metal particles.

McNeil Consumer Healthcare, of Fort Washington, Pennsylvania, acknowledged failing to take corrective action after discovering the adulterated bottles of Infants' and Children's Tylenol and Children's Motrin. The company agreed to pay $25 million to resolve the case.

Metal particles, including nickel, iron and chromium, were introduced during the manufacturing process at McNeil's plant in Fort Washington. Prosecutors said McNeil knew about the problem for nearly a year but failed to take immediate steps to fix it.

The company and prosecutors said in court Tuesday that no one was injured.

"McNeil's failure to comply with current good manufacturing practices is seriously troubling," Acting Assistant Attorney General Mizer said in a statement after the judge accepted McNeil's plea.

"The Department of Justice will continue to be aggressive in pursuing and punishing companies such as McNeil that disregard a process designed to assure quality medicines, especially OTC drugs for infants and children," he said.

McNeil is a unit of Johnson & Johnson. The New Brunswick, New Jersey, health care giant has struggled with scores of product recalls since 2009.

In this case, McNeil first learned of the particle problem in May 2009, when a consumer complained about black specks inside a bottle of Infants' Tylenol, according to court documents. McNeil subsequently found metal particles during production but continued making the liquid medicines for several more months.





“There were investigative steps taken, but not all of the steps required under all of our internal operating procedures,” company attorney Michael Schwartz told The Associated Press on Tuesday.

McNeill eventually traced the problem to the machinery at its plant in Fort Washington and issued a recall. The Food and Drug Administration said the potential for serious medical problems was remote but advised consumers to stop using the medicine.

The suburban Philadelphia plant - which was linked to several recalls of Tylenol and other nonprescription drugs for children and adults - was shuttered in April 2010 and rebuilt from the ground up, but it has yet to reopen.

The company is operating under an agreement with the FDA requiring increased inspections and oversight at its factories.

McNeil said Tuesday it has significantly improved its procedures.

“McNeil has been implementing enhanced quality and oversight standards across its entire business to ensure we are best able to meet our commitment to consumers, patients and doctors who rely on our products,” company spokeswoman Carol Goodrich said.





Future of BBC's 'Top Gear' Uncertain After Host Suspended

An off-set altercation has imperiled car show "Top Gear" one of the BBC's most lucrative productions.

BBC News said Wednesday that the broadcaster has postponed the three remaining episodes after suspending host Jeremy Clarkson over a reported "fracas" with a producer.

Co-host James May characterized the incident between Clarkson and the producer as "a bit of a dustup."





"But I don't think it's that serious," he added.

"Top Gear"'s blend of car humor and blokey banter has won it legions of fans. The current series was launched simultaneously in more than 50 countries and the BBC has sold the format for locally produced versions in the U.S., China, Russia, Australia and South Korea.

It has also attracted controversy, much of it attached to Clarkson, the best-known of the three main presenters.

In October, the "Top Gear" crew was forced to flee Argentina after facing violent protests for allegedly referencing the 1982 Falkland Islands war on a license plate.

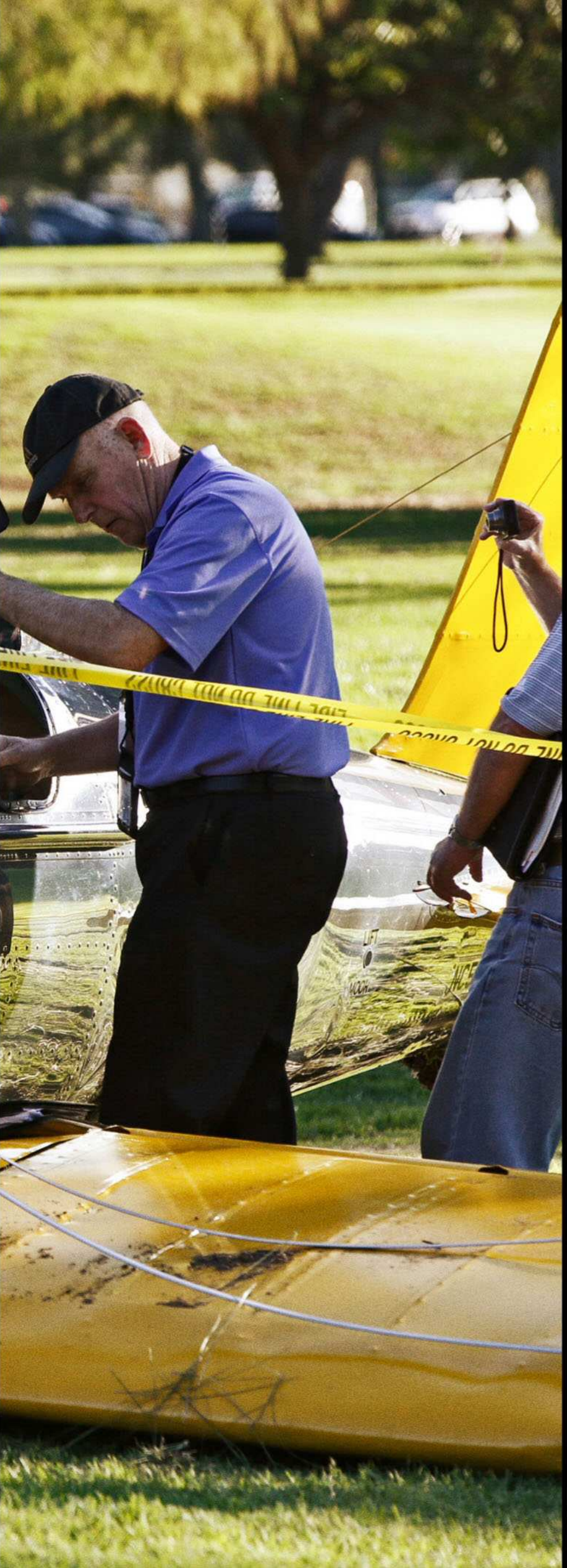
Last year Clarkson asked for forgiveness following allegations that he used the racist n-word during filming for the show. He said at the time had been given a "final warning" by producers.

In 2011, the BBC apologized to Mexico after Clarkson and his co-hosts characterized Mexicans as lazy and oafish.

Will Wyatt, a former director of BBC television, said the broadcaster could try to continue "Top Gear" without Clarkson, but "it would be a bit like the Musketeers without D'Artagnan."

"He is certainly the major personality in it and a huge part of its appeal," Wyatt said.


63
50



Us Agency Releases Early Report on Harrison Ford Plane Crash

The National Transportation Safety Board has released a summary of the plane crash that injured Harrison Ford last week in Southern California.

The report posted Tuesday on the agency's website does not, however, point to the cause of the engine failure that forced the World War II-era craft to crash-land on a golf course.

The actor's representatives said last week that his injuries weren't life-threatening and haven't released further information. Ford's son Ben has tweeted that his father is "battered" but OK.

The single-engine plane took off from Santa Monica Municipal Airport on Thursday afternoon. Soon after, Ford advised the control tower of the engine failure and requested an immediate return.

The plane began a left turn toward the airport but descended toward the golf course, striking a tree before hitting the ground about 800 feet from the runway.

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